

**NARRATING NORTH GUJARAT: A STUDY OF AMRUT  
PATEL'S CONTRIBUTION TO FOLK LITERATURE**

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## **Preface**

Literature reflects human emotions, thoughts and expressions. It's a record of activities and abstract ideas of human beings. The oral tradition of literature is the aspect of literature passing ideas and feelings mouth to mouth. I've enjoyed going through the precious and rare pieces of folk literature collected and edited by Amrut Patel. I congratulate and salute Amrut Patel for rendering valuable service to this untouchable, vanishing field of civilization. His efforts to preserve the vanishing forms of oral tradition stand as milestone for future generation and students of folk literature.

I am indebted to UGC for sanctioning the project. The principal of my college, Dr.Sureshbhai Patel and colleagues have inspired me morally and intellectually. I thank them. I feel gratitude to Nanabhai Nadoda for uploding my ideas and making my work easy. Shaileshbhai Paramar, the librarian has extended his time and help, I thank him. Shri Vishnubhai M.Patel, Shri R.R.Ravat, Shri.D.N.Patel, Shri S.M.Patel, Shri R.J.Brahmbhatt, Shri J.J.Rathod., Shri D.S.Kharadi, B.L.Bhangi and Maheshbhai Limbachiya have suppoted me morally. I thank them all.

DR.Rajeshkumar A.Patel

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## **CHAPTER-I**

### **INTRODUCTION**

Among the eminent, distinctive are rare researchers of folk literature Amrut Patel stands as a significant figure in the field of edition, collection, criticism of forms of folk-lore. He belongs to North Gujarat and narrates the mood of the region in his works. He is the man known not by birth but by works. He narrates not only the thoughts and life style of the region but also the emotions of people. The striking matter is his field-work, his methodology- what he listens to, takes down on the piece of paper or records the inner voice of communities reflecting history, traditions, rituals, occasions, festivals, superstitions, life-style, occupational tendencies in his research and contribution to folk literature of North Gujarat. He has toiled to reach up to the stage for he has created from nothingness and achieved with hardships.

#### **1.1 NORTH GUJARAT**

Among the states of India, Gujarat has been a succession of races, settlers as well as conquerors and amalgamated their cultures into its own. It has resulted into a fusion of new ideas and old world traditions. Gujarat has been rich in crafts, history and natural beauty. Mahatma Gandhi and Sardar Patel's home state attracts artists, scholars, intellectuals and businessmen from the world over. It is on the western coast of India. On the west lies the Arabian sea, Pakistan and

Rajasthan in the north and north east, Madhyapradesh in the south east and Maharashtra in the south. She has regions like Kutch, Kathiyavad, South Gujarat and North Gujarat.

The name 'Gujarat' is derived from 'Gujjaratta' which means the land of the Gujjars. The tribe of Gujjars migrated to India around 5<sup>th</sup> century A.D. Indus valley and Harappan centres have been discovered in the state like Lothal, Dholavira, Rangpur, Lakhabaval, Amri and Rozdi. The Solankis brought prosperity to Gujarat. In the 12<sup>th</sup> century Allaudin Khilji defeated Waghela king and established Muslim rule. In the early 19<sup>th</sup> century the state was handed over to the Britishers by the Marathas. Surat was the first place of East India Company. Gujarat was part of Mumbai State till 1960.

The state is the most industrialized and agricultural, attractive for investors. North Gujarat region is rich with production of cotton, tobacco, isabgul, juwar, bajra, wheat, fennel seeds etc. Among the famous religious spots of Gujarat, Ambaji, Bahucharaji, Taranga, Shamalaji are worthy to be mentioned.

North Gujarat is a significant region of Gujarat. It comprises of four major districts: Mehsana, Sabarkantha, Banaskantha and Patan. Mehsana district is one of the 33 districts of Gujarat state in western India. Mehsana city is the administrative headquarters of this district. The district has a population of over 18 lakhs and an area of over 4,500 kms. There are over 600 villages in this district. It had a population of 1,837,892 of which 22.40% were urban as of 2001.

Mehsana district borders with Banaskantha district in the north, Patan and Surendranagar districts in west, Gandhinagar and Ahmedabad districts in south and Sabarkantha district in the east. Major towns of the district are Vijapur, Bahucharaji, Modhera, Unjha, Vadnagar, Kalol, Kadi, Visnagar, Kherva, Jotana and Khadalpur, Sangapur. Historically parts of this district have been broken off for the formation of new districts.

- ♦ 1964 to Gandhinagar district.
- ♦ 2000 to Patan district.

Mehsana district consists 11 talukas. These are Becharaji, Kadi, Kheralu, Mahesana, Vadnagar, Vijapur, Visnagar, Satlasana, Jotana, Gozaria and Unjha. There are 7 Vidhan Sabha constituencies in this district: Kheralu, Unjha, Visnagar, Becharaji, Kadi, Mahesana and Vijapur. Kheralu is part of Patan Lok Sabha constituency and rest are part of Mahesana Lok Sabha constituency. The main crops are Bajra, jowar, jira, cotton and oilseeds(custer, mustard and cotton), vegetables, mirch, mung, gowar, etc. (Vanraj Chauhan). The major trading crops in the district are oilseeds, jira (cumin), isabgul (psyllium) and anise. Mehsana district is the largest on-shore oil producing asset of ONGC in India, with 1,200 flowing oil wells and 23 active gas wells. Asia's second largest dairy 'Dudh Sagar' is situated in Mehsana.

## **Patan district**

Patan district is one of the 33 districts of Gujarat state in western India. This district is located in northern Gujarat and bounded by Banaskantha district in the north and northeast, Mehsana district in the east and southeast, Surendranagar district in the south and Kutch District and the Kutch nu Nanu Ran (Little Rann of Kutch) in the west. The district occupies an area of 5740 kms. Some of its areas, Harij and Sami, bordering Kutch are quite sensitive as there is no settled population between there and the border of Pakistan even though geographically the border is quite some distance away.

The district is named after Patan, the headquarters of the district. It was one of the ancient and early medieval capitals of Gujarat, described vividly in the novels written by K.M. Munshi. Originally King Vanraj Chavda established this new city and named Anahilpur Patan OR Anhilvad Patan after the name of his very close friend and the pioneer in establishing the state of Patan, the long fought battle against the then ruler from south with help of local tribals, citizens and loyal warriors to his father The king of state Panchasara few kilometers away from Patan today. Later, a number of rulers like Bhimdev, Kumarpal, Siddharaj and Karndev ruled from Patan.

Patan district was established in 2000. The district was carved out by amalgamating Sami, Harij, Chanasma, Sidhpur and Patan Talukas of the

erstwhile Mehsana District with Radhanpur and Santalpur Talukas of the erstwhile Banaskantha District. There are many Hindu temples and Jain Temple in the district

### **Sabarkantha district**

Sabarkantha is a district in Northeast of Gujarat state of India. The administrative headquarters of the district is Himatnagar, about 80 km from Ahmedabad. Sabarkantha District is bounded by Rajasthan state to the northeast, Banaskantha and Mehsana districts to the west, Gandhinagar to the south and Aravalli District to the South - East. Himmatnagar is a district headquarters, and talukas Prantij and Talod are major industrial locations in Sabarkantha. Focus Industry Sectors – Agriculture, ceramics, chemicals and milk processing. Tourist Destinations – Idar, Polo Forests, Vijaynagar. Key raw materials such as groundnut, cotton, clay, oilseeds and tobacco are abundantly present in Sabarkantha. The district comprises 7 Talukas. It is spread across an area of 7390 km<sup>2</sup>. It has a gender ratio of 947 females per 1000 men, and the literacy rate for the district is 67.31%. It falls under Seismic Zone 3

During the British Raj Vijaynagar in Sabarkantha district was the capital of Vijaynagar State or Pol State, one of the princely states of the Mahi Kantha Agency.

Sabarkantha district has following 7 Talukas:



- ✦ Himatnagar - District Headquarters
- ✦ Idar
- ✦ Prantij
- ✦ Talod
- ✦ Khedbrahma
- ✦ Vadali
- ✦ Vijaynagar

New District named Aravalli has been carved out of Sabarkantha having following 6 Talukas

- ✦ Modasa
- ✦ Dhansura
- ✦ Bayad
- ✦ Megharaj
- ✦ Bhiloda
- ✦ Malpur

Idario Gadh - Ilva Durga (ancient fort) – Idar is an ancient fort, known as 'Ilva Durga' and finds mentioned in Mahabharat and in the travelogue of the Rathore Rajputs in the Mahi Kantha agency at the time of British Raj. It is a classic example of a naturally protected hill fort, located at the southern edge of the

Aravalli range. At the foothill, lay the ruins of an old palace, a fine specimen of architecture in stone with delicately carved balconies. The entry to Idar town is through a three storeyed clock tower cum entrance gate, with a huge arch and semi circular dome at the top. The road, with a colourful bazaar on both sides, leads to the tower and ends at the foothills of Idar fort.

POLO MONUMENT AND VIJAYNAGAR FOREST- An ancient city, a gateway to Rajasthan. A hiding place for rulers, concealed from enemies, citizens, angry wives, even from the sun, tucked between sacred hills on the east and west. And the mystery of abandonment, decay. Ancient temples, some still performing their pujas deep within this dense jungle, itself the larger temple, the trees themselves the gods. Adivasi settlements, their lives rooted in their connection to the forest, from whom you might learn to listen to the deep hum of the world that envelops these scattered whispers of human constructions. The ancient Polo city was built around the river Harnav, an ancient water body spoken of in the Puranas. It is believed to have been established in the 10th century by the Parihar kings of Idar, and was then conquered in the 15th century by the Rathod Rajputs of Marwar. The name is derived from pol, the Marwari word for "gate," signifying its status as a gateway between Gujarat and Rajasthan. It was built between Kalaliyo in the east, the highest peak in the area, and Mamrehchi in the west, considered sacred by the local adivasis. Together they block sunlight for most of the day, which might provide an explanation for the otherwise mysterious

abandonment of the ancient city. The 400 square km area of dry mixed deciduous forest is most lush between September and December after the monsoon rains when the rivers are full, but at any time of the year it provides a rich wildlife experience. There are more than 450 species of medicinal plants, around 275 of birds, 30 of mammals, and 32 of reptiles. There are bears, panthers, leopards, hyenas, water fowl, raptors, passerines, and flying squirrels (mostly heard, rarely seen), all living under a canopy of diverse plants and trees. During winter, all manner of migratory birds occupy the forest; during the rainy season there are wetland birds. Until recently, this area was not well-known, and saw very few visitors. The numbers have increased dramatically in the last few years, thanks to a few individuals working to promote its beauty. This increased flow comes with a price, however. It is important to remember, as visitors, to approach each destination and its inhabitants, human or otherwise, humbly, openly, and with the awareness that every interaction, no matter how slight, carries its own impact on the area whether we know it or not.

### **Banaskantha district**

Banaskantha is one among the thirty-three districts of the Gujarat state of India. The administrative headquarters of the district is at Palanpur which is also its largest city. The district is located in the Northeast of Gujarat and is presumably named after the West Banas River which runs through

the valley between Mount Abu and Aravalli Range, flowing to the plains of Gujarat in this region and towards the Rann of Kutch. The district is famous for the Ambaji temple and the Balaram temple which draw many tourists.

The economy of the district is based on agro & food Processing, tourism, textile and mineral based industries (ceramics). The food Processing industry in the district has attracted 57% of the total investment in the district over the last two decades. The district ranks first in the state in the production of vegetables contributing nearly 17.67% to the total vegetable production of Gujarat. It is the largest producer of potatoes in the state. Bajri, Maize, Tobacco, Castor oil, Jowar, Psyllium are the other major crops of the district. It is also one of the leading producers of Isabgul (Psyllium husk) in the country. It is also the 3rd largest producer of oil seeds in the state after Junagadh district and Jamnagar district. The district has rich mineral reserves including limestone, marble, granite, building stone and china clay. It accounts for almost the entire marble reserves (99.3%) of Gujarat and contributes about 15% to the total production of limestone in the state.

Banaskantha District Central Co-operative Bank is one of the most important banks of Gujarat.

It has got prestigious State Agricultural University, Sardarkrushinagar Dantiwada Agricultural University, Sardarkrushinagar. The main agriculture is of

Bajra crops. In 2006 the Ministry of Panchayati Raj named Banaskantha one of the country's 250 most backward districts (out of a total of 640). It is one of the six districts in Gujarat currently receiving funds from the Backward Regions Grant Fund Programme (BRGF).

The district is divided into twelve talukas namely,

- |             |                    |
|-------------|--------------------|
| ♦ Amirgadh  | ♦ Dhanera          |
| ♦ Bhabhar   | ♦ Palanpur         |
| ♦ Dantiwada | ♦ Sihori (Kankrej) |
| ♦ Danta     | ♦ Tharad           |
| ♦ Deesa     | ♦ Vadgam           |
| ♦ Deodar    | ♦ Vav              |

## **1.2 Life and Works of Dr. Amrut Patel**

Born in Sunok (taluka Siddhpur) at the place of maternal grand-parents, was the first child of Parsottamdas and Raiba. He was born on Friday, Seventh December Nineteen Hundred Fifty Six. The father studied up to 4<sup>th</sup> and the mother was illiterate one. His father was son of Maganlal and the youngest child. The family of Maganlal worked hard to pay debts of the eldest son Shankarlal. Parsottamdas, the father of Amrut Patel, tried hard to settle familial issues. Maheshbhai the younger brother became civil engineer and works as a building contractor, sister- Shardaben studied up to 11<sup>th</sup> standard. Amrut Patel's childhood

nourished among twenty three members of combined family. Still Amrut Patel and his brother's family members live in a combined family. Amrut Patel's father had to shift to Ahmedabad to work in Tarun Commercial Mill, Kalupur. Even he worked overtime at the carpenter's shop to earn more for the family. Amrut Patel had to manage school time and take his father's food to the mill twice in a day. His father got Amrut Patel to recite poetry and Mathematics at night after completing his morning shift. Parsottamdas believed in religious activities. In the morning he worshipped the Almighty and recited Bhagvad Gita. He used to take bath in Sabarmati on holidays in shravan month. He enjoyed religious preaching of saints. He attended social gatherings, agricultural festivals, religions functions and explained Amrut Patel about the significance of such programmes. Amrut Patel grew up with his father's vision and sense.

His mother Raiba, though she is illiterate can count coins and notes of money correctly. She owns practical knowledge. They lived at Desai's Pol on the first floor. In summer they slept under the open sky. Raiba narrated tales on various topics. She memorized many wedding songs and folk songs. She sang such songs and Amrut Patel listened to them. He reminds of the tales heard from Jashikaki (neighbour at Desai's Pol) and companions Jagdish, Rajni, Arvind, Jayshankar, family members Joitiba, Kashima, Ishvarbha which led him to editions and research in folk literature.

Amrut Patel passed his childhood at Desai's Pol and started his educational journey from Balmandir at Desai's Pol. He got primary education upto 4<sup>th</sup> standard at Municipal School No-4 in Saraspur and up to 7<sup>th</sup> standard at Saraspur School No-17. A children library was opposite to his school. The school tours were arranged every year and he travelled whole Gujarat through such tours. He read child literature at the children library. He got first number in 7<sup>th</sup> standard and got admission in Sheth Acharlal Saraswati Vidyalaya, Sarapur. The principal Gopalbhai was very active and enthusiastic. Even the teachers like Ramanlal Jani, Damani, Zinzuwadia, Dwarkabhai Patel and Vadibhai Patel impressed him and inspired to learning. The extra-curricular activities motivated him to creativity. He reminds of his contribution in preparing album of Indo- Pak war of 1971. The school activities improved him.

Amrut Patel got highr education in P.K.Kotawala Arts College, Patan and completed B.A. and M.A. At the college level, he had been a famous student of the principal Somabhai Patel, Prof. J.K.Vyas and Prof. Navnitbhai Shah. He contributed the college magazine 'Nishtha' with his poems and articles. He planned to work on existentialism but Prof. Kanubhai Jani motivated him to folk literature of North Gujarat. He completed his M.Phil. and did his Ph.D. on "Folk Literature of Siddhpur Taluka's Maktupur : Research, Edition and Study"

Amrut Patel and his brother married on the same day-Vikram samvat 2035 Vaishakh's 11<sup>th</sup> day of first fortnight. Amrut Patel married Kantaben and his

brother married Ramilaben (Younger sister of Kantaben). In the same year Parsottamdas's cancer forced them to leave Ahmedabad and to shift to native place Maktupur. The family exercised hard to settle. Amrut Patel became a teacher and brother Maheshbhai became engineer. Raiba and Kantaben looked after cattle and farming.

Amrut Patel developed a special interest in folk literature during his M.Phil. and Ph.D. The traditional culture of Maktupur motivated him to record songs of women gathering during Janmashtami festival. He recorded the tales narrated by elders and old people. The family members considered his research methodology impractical. They forced him to leave the research of spoiling money frequently.

He got balance with the research field when he joined Arts and Commerce College, Kheralu as a lecturer in Gujarati in 1987. In 1992, he shifted to Arts & Commerce College, Unjha and then to Mahila Arts College, Unjha in 1993. At Kheralu, he established a museum of ancient sculptures and monuments. He travelled the North Gujarat, photographed paliya (Monuments), temples, sculptures, architectures, step-wells and ancient kund. He got contribution of the college, Nathubhai Desai and Valjibhai Patel for his unique work. He has been a researcher of history too. Vahivancha Barot (Bards who earned by visiting the hosts and kept evidences of ancient history) and Bharathari (who sang tales with musical instrument) inspired him a lot.



He has been principal in Mahila Arts College, Vijapur for five years and has been serving Smt.P.R.Patel Arts College, Palasar as the principal. During his teaching experience he has arranged and organized seminars, conferences and lectures on folk literature. He framed syllabus for implementation of folk literature at post graduation in North Gujarat University. He guided scholars like John Roza and Lancy Lambia, Shaileshbhai Mahadeviya and others.

Amrut Patel completed two minor research projects sanctioned by UGC. Gujarat Sahitya Akademi, Gandhinagar sanctioned project for research on folk tales of North Gujarat. Gujarat Sahitya Akademi awarded “Mendi Lal Gulal” and “Apna Otha” as the best books of 1994 and 1995 respectively. He got Gold Medal in 2001 for writing history of Umiya Mataji Temple. He chaired the exhibition committee of Patidar Cultural Exhibition and presented a glimpse of cultural, historical, social life of Patidar Community at Unjha. Patidar community of Madhya Pradesh offered him Gujarat Gaurav (Pride of Gujarat) Award. His efforts to awaken culture and history have been felicitated by many agencies and institutions. His books in the syllabus of various universities claim his achievements.

His contribution to folk literature of North Gujarat is unique. He considered his collection of ballads “Mun To Dhole Ramun” as historical event in folk literature. The work stands as prominent as that of Bishop Percy’s Reliques of Ancient Poetry comprising of Scottish and English ballads. “Apna Otha” is the

first evidence of collection of Otha (Short-tales) in Gujarati folk literature. The following significant contribution of Amrut Patel confirms his research, collection and study on folk literature and general creativity:

\* Collection of folk songs:-

- ◆ “Kanku Re Vayun” (1992)
- ◆ “Mendi Lal Gulal” (1994)
- ◆ Mun To Dhole Ramun (1995)
- ◆ Zamrakh Divdo (1998)
- ◆ “Apno Upexit Varso” (2003)

\* Folk -Song Nature-Discussion – Criticism

- ◆ “Champani Kaliyonma Kasturi” (1992)
- ◆ Lokgit – Ek Adhyayan (2001)

\* Folk- tales:-

- ◆ Saraswatine Kanthe (1985)
- ◆ Apna Otha (2001)

\* Folk –tales, Nature, Discussion and Criticism

- ◆ Uttar Gujaratni Lokkathao – Swadhyay ane Sarvekshan (2008)
- ◆ Lokkathashastra ane Sampadan (2011)

\* History- Culture

- ◆ Saurashtrana Kadva Patidaronu Madre Vatan Umapur Unjha (1998)
- ◆ Vedkalthi Ma Umiyani Puja ane Prachinnagar Umapur (1998)

- ◆ Rajmata Maharani Minaldevi (2003)
- ◆ Adyashakti Jagatjanani Ma Umiya (2009)

\* Research Papers published or read at seminars, conferences, articles published on him:-

### **- Biographical**

→ Amrut Patel Thi Amrut Patel: Akanksha Patel

→ Mahatvana Loksahityavid Amrut Patel: Ek Zalak:

Dr.Premji Patel

→ Loksanshodhak Dr.Amrut Patel: Radheshyam Sharma

→ Uttar Gujaratna Meghani: Dr.Amrut Patel: Pranjali Patel

→ Bhatigal Loksanskritine Prakashma Lavanar

Shashtriya Sanshodhak Amrut Patel: Dr.Rajesh Makwana

→Songs collected in Heat and Dust: Pramod Panwar

→ Heritage call (Gujarat Diary, The Times of India, Jan.18,1999)

### **\* Folk-songs: “Champani Kaliyonma Kasturi”**

→ “Champani Kaliyonma Kasturi”: Lokgit Swarup ane Prakarnu Abhyaspurna  
Prakashan – Dr. Jayant Joshi

→ Lokgitno Ek Shastriya Abhyas – Shirish Panchal

→ Sadakal Suvas Felavato Granth:

“Champani Kaliyonma Kasturi”: Dr. Umashankar

→ Ek Mahatvanu Pustak- “Champani Kaliyonma Kasturi”: Prof. Navnin Shah

→ “Champani Kaliyonma Kasturi”: Jeram Rathod

→ Chamani Kaliyonma Kasturi Suruchipurna Abhyas: Dr. Vimlesh Khamar

**“Kanku Re Vayun”:**

→ Uttar Gujaratna Lokrmigitonu Dastaveji Sampadan “Kanku Re Vayun”: Dr. Jayanand Joshi

→ Loksanskritine Prakashma Lavtu Shastriya Sampadan: Prin. Rajendra Dave

→ Loksahitya Kshetre Kankunu Vavetar Karti Sanshodhan: Dr. Manjula Kher

→ Shubh Gaurav: “Kanku Re Vayun” – Shankerbhai Tadv

→ “Kanku Re Vayun”- Amrut Patelni Avegata: Prof. Nandu Pandya

→ Talpadi Sampadani Zankhi “Kanku Re Vayun”: Jeram Rathod

**\* Mendi Lal Gulal:-**

→ Lokgitonu Ek Shastriya Sampadan: Shirish Panchal

→ Shahtriya Paddhatie Taiyar Thayelu Dastaveji Sampadan : “Mendi Lal Gulal”

Prof. Gita Chaudhari

**\* Mun To Dhole Ramun:-**

→ Gujaratnu Pratham Kathagitonu Sampadan: Mun To Dhloe Ramun: Dr. Rajesh Makwana

→ Mun To Dhole Ramun! (Lokakhyani & Rasada) : Prof. Gita Chaudhari

→ Ek Abhutpurva Sanshodhan Granth: Mun To Dhole Ramun – Dr. Rajesh Makwana

→Uttar Gujaratna Kathagitona Motif: Mun To Dhole Ramun na Sandarbhe: Dr.

Pinakini Pandya

→Adbhut Sanshodhan Granth: Mun To Dhole Ramun – Dr. Mayankbhai Joshi

**\* Lokgit: Ek Adhyayan**

→Uttar Gujratna Lokgitoma Samajjivan – Dr. Jayant Joshi

→Uttar Gujaratna Lokgitoma Prakruti: Dr. Jayanand Joshi

Nichodrup Abhyas Granth: Lokgit: Ek Adhyayan – Dr. Yashodhar Raval

**\* “Apno Upexit Varso”:**

→ “Apno Upexit Varso”nu Nisbatpurvaknu Jatan – Daxa Bhavsar

→Upexit Varso – Dr. Manjula Sagathiya

→Fatana, Marashiya, Saloka ane Koshgitono Abhyasgranth – Dr Prakash Pandya

**\* Lok Katha (Folk tales)**

→ Dr. Amrut Patel Krut “Saraswatine Kanthe”

Paliyama Pran Purvano Prayas – Ganpat Sodha Parmar

→ Prachand Purusharth ane Tejasvi

Abhyasnishthanu Pratik: Saraswatine Kanthe: Dr. Pranjali Patel

→ Kanth Paramparama Vaheti Paliya Kathao:

Saraswatine Kanthe: Dr. Rajesh Makwana

→Uttar Gujaratni Lokkatho “Saraswatine Kanthe” Motif – Dr. Harshad Shah

**\* Apna Otha:**

→Mahamuli Sanskrutik Mudinu Pratham pustak: Dr. Vinod Patel

- Apna Otha : Maukhik Paramparano Sanskrutik Dastavej : Dr. Pranjali Patel
- Sachi Suz Samajana Darshan Karavatu Pustak Lokkathashastra ane Sampadan-  
Dr. Shivram Shrimali
- Research –Vedkalthi Ma Umiyani Puja**
- Umiya Puja ane Unjha – Dr. Jayanand Joshi
- Gyati Itihasne Prathan Vakhat Ujagar Kartu Aitihasek Pustak- Manilal I Patel
- Samajik ane Sanskrutik Virasatna Jatan Samo Granth: Vedkalthi Ma Umiyani  
Puja – Dr. Manilal Prajapati
- Samajik ane Sanskrutik Itihasnu Pustak Saurashtrana Kadva Patidarnu Madre  
Vatan Umapur: Dr. Manilal Prajapati
- Bhavishyani Navi Pedhi Mate Prerananrup Pustak: Manilal I Patel ‘Mammi’
- \* Rajmata Maharani Minaldevi**
- Gujaratma Bhanavvama Avata Itihasne Padkartu Sanshodhan – Devendra  
Patel
- Minaldevi, Kul Vishe Be Mat, Mahanata vishe Ekmat: Vikas Upadhyay
- Itihasni Manyato Todi Nava Pramano Raju Kartu Pustak: Patidar Kul Raj  
Ratna Rajmata Maharani Minaldevi: Dr. Jaykumar Shukla
- Patidar Kul Rajratna Maharani Minaldevi – Dr. Yashodhar Raval
- Vicharniya Abhigam Dharavatu Sanshodhan- Prof. Hariprasad Shastri
- Svikarvu Pade Tevu Majbut Sanshodhan Karya – Dr. K.C.Barot
- Asvikar Kari Sakay Nahi Tevu Sanshodhan –Dr. Ishvarlal Oza

→Sachchaine Ujagar Kartu Jahemat Sabhar Pustak – Manibhai I Patel ‘Mammi’

→Pustak Lokarpan Aheval: Dr. Vinod Patel

### **1.3 Folk Literature – An overview**

“Literature”,as R.J.Rees defines it, “is writing which expresses and communicates thoughts, feelings and attitudes towards life<sup>1</sup>”. The expression of thoughts, feelings and attitudes towards life has been oral before it got printed in words. The oral tradition of entertainment is the origin of literature. In ancient time people might be expressing their thoughts and feelings through songs and tales. Recitation of songs and narration of tales are two aspects of folk literature. Folk literature belongs to no creator or writer; it is natural offering of songs and tales to other people orally. From mouth to mouth they spread and become popular as the expressions of culture.

There is confusing status of literature at present. On one hand science and other studies are useful to human being and people find no use of literature whereas on the other hand new literatures have been emerging. It shows that literature works beyond usefulness. It’s quality of expressing abstract ideas which causes its survival even in the time of science and technology. Folk songs are sung and listened to even today. Every culture has its own history, myths, legends and they become part of folk literature.

Since the origin of literature it has been with poetic touch. Sanskrit literature is rooted in Kavya Sahitya- Recitation of words with rhythm, rhyme and metres. Singing quality remains significant in folk literature. Even in the narration of tales the rhythmical words take place. In the Scottish folk literature supernaturals, religion, social customs took place. The myths and legends become the part of such literature. Amrut Patel has revived myths, legends, living pillars, culture of North Gujarat. Generally, folk-literature primarily was in oral traditions. Ballads, occasional songs, psalms, devotional songs, idyls were in the oral traditions of western literature. In Gujarat lokgit, lokkathao, rasada, lokakhyan are famous forms of folk literature. Amrut Patel's Apna Otha is the only and the first collection of Otha (Short-tales). Even today folk songs are sung orally passing from person to person by words of mouth.

The term 'Ballad' is defined by Shorter Oxford Dictionary as "a simple, spirited poem in short stanzas narrating some popular story<sup>2</sup>." The best ballads are in fact, examples of the most exciting poetry. They seem to have come through northern England and southern Scotland. The subjects were famous subjects of history, religion, sex, violence. In fact they have influence of culture. The subjects differ from region to region. Adventures and heroism are famous subjects for school children. Rabin Hood's stories are full of adventures to help the poor and the weak for the sake of justice. Ballad is not a sophisticated form. It lacks polish



of epic. It remains the song of the folks -rural people. It's the simplest form of narrative poetry.

Folk literature consists of songs which have lyrical qualities. Lyric is a short poem divided into stanzas. Expressing one's own thoughts or sentiments, folk-lyrics express thoughts and sentiments of the folks. It means that they are songs usually sung to the music of the lyre in ancient Greece. Now-a-days they are sung to the other musical instruments. R.J.Rees defines, "A lyric, then is a short poem about a feeling, an emotion or a single idea."<sup>3</sup> Human nature changes very little and very slowly. The subjects have remained the same for century after century. Love between man and woman, love between God and man, love for beauty of nature are inspiring subjects in lyrics. Even the darker subjects like hatred, fear, grief, death have inspired the lyricists.

Folk-lore has been the collective name applied to traditional verbal materials and social rituals that have been handed down solely, or at least primarily, by word of mouth and by example rather than in written form since the mid-nineteenth century. It's true that folk-lore has developed and continued to flourish best in communities where few can read or write. M.H.Abrams rightly explains:

It includes among other things legends, superstitions, songs, tales, proverbs, riddles, spells, nursery rhymes, pseudo-scientific lore about the weather, plants and animals, customary activities at births,

marriages, and death, and traditional dances and forms of drama which are performed on holidays or at communal gatherings<sup>4</sup>.

Folk- drama, folk- songs and folk- tales have been important as forms of folk- lore for written literature. Folk drama was originally connected with agriculture activities in various seasons that centred on vegetational deities and goddess of fertility in primitive rites of song and dance. Folk songs include love songs, religious songs, work songs, the traditional ballads. The major writers have imitated and collected, even edited, restored and rewritten them. Robert Burns collected, edited Scottish folk songs, rewrote and imitated them. Amrut Patel has performed great duty to preserve cultural traditions.

The folk tale is a short narrative in prose of unknown authorship which has been transmitted orally. Folk tales are found all over the world and they include myths, fables, tales of heroes or legends and fairy tales. The set joke or comic anecdote is another type of folk tale. The new versions take place time by time. Chaucer's Canterbury Tales includes a number of folk tales.

**Reference:**

1. R.J.Rees, English Literature (London:Macmillan, 1973) p.2
2. Ibid. p.20
3. Ibid. p.76
4. M.H.Abrams, A Glossary of Literary Terms (New Delhi:Macmillan,2009) p.66

## **CHAPTER-II**

### **FOLK-LYRICS : A STUDY OF**

**“MENDI LAL GULAL”**

**“KANKU RE VAYUN”,**

**“ZAMRAKH DIVDO”, “APNO**

**UPEXIT VARSO”**

Oral tradition of creativity has been very ancient. With the recitation of prayers to be saved from thunders and natural calamities, folks might have started singing. Likewise to console and express joy, they might have sung spontaneous and rhythmic songs and thus lyric might have evolved. Amrut Patel edits and collects such folk-lyrics expressing the mood of the folks in “Mendi Lal Gulal”, “Kanku Re Vayun”, Zamrakh Divdo and “Apno Upexit Varso”.

**“Mendi Lal Gulal”,**

The work is a unique collection of a few rare folk lyrics. It seems that Dr. Amrut Patel has spared a lot of time to pick up such lyrics. He supports this view in his Preface to “Mendi Lal Gulal”.

The work is based on field-work. The following techniques are undertaken:

1. Field-work by self
2. Keep in touch with the informants

3. To stick to authenticity by getting acquainted with them both emotionally and friendly.
4. To take down recorded information on papers keeping the speech of the informants intact
5. If necessary, prepare notes by asking questions and visiting them.
6. To read regarding to the work<sup>1</sup>

In fact, the work belongs to be a live evidence of the culture of the people of the region. He mentions that he has done field-work for long four years and then classified the lyrics according to various subjects.

The achievement of the work is its classification. Generally, he has classified the songs in the following sections:-

1. Kathagito (Ballads)
2. Balgito (Songs for children, Play songs)
3. Ukhana (Rhyming puzzles)
4. Halarada (Lolling songs)
5. Marashiya (Elegies)
6. Garba, Garbi and Miscellaneous songs<sup>2</sup>

Not only the traditional sections but also the sub-classes of such folk-lyrics like folk-epic for which Gujarati words ‘Lokakhyan’; ‘Rasado’ are used,

mentioned. He has also considered such classification keeping in view the four aspects of content-Mythical, Imaginary, Social and Historical.

The folk-lyrics collected in the work touch every aspect of the society. The religion, race, culture, history, festivals, traditions all become part of the lyrics. The classification is set in ten parts. The first part is entitled. 'Lyrics Referring to Gods like Krishna'. The collection consists of thirty three songs collected in the original narration and singing of the folks of Maktupur. (Amrut Patel's own Village) The songs have references to various ornaments, games, living styles, adventures, love with gopis (Village Girls), Yashoda, cow-herds, cow-boys, etc. Even, daily routine activities of village people like churning curds, milking cows reflect the society. The songs have the prominent acts of nagging, mischiefs of Krishna with gopis. The gopis (village girls) are tired of Krishna's mischievous acts and get annoyed. Later on, they complain to Krishna's mother who always favours Krishna and rebukes gopis :

વનવગડામાં ચંદન તલાવડી,

જળ ભરવાન જયાં'તાં.

કોનુડે મન વનમાં રોચી

વનમાં દાતણ કયાંથી લાવું !

કાનુડે મન વનમાં રોચી. ...વનવગડામાં<sup>3</sup>

(Krishna demands various things of the daily routine and the gopi is helpless to bring all things in the forest)

The scenes of amorous fervour are at the banks of the village ponds or wells where the females get attracted to the males. Lyric has the quality of direct expression and it is reflected here.

How wonderful the fact that the Lord of the Universe eats berries! The folks can't imagine beyond their surroundings. The folk-lyrics are related to Krishna's affairs with gopis and playing on 'morli' (flute) mainly. A few songs intensify melody of Krishna's flute. It has power that of Orpheus' harp. As it made the trees, beasts listen to, so Krishna's flute drags the village girls and cows to forget everything and become sublimed and intoxicated. Even the folk-lyrics, though related to Krishna are full of references to food, furnishings, dressing and hobbies of people. The elements of Nature are part and parcel of every folk-lyric. Gokul, Dakor and Vrindavan, Dwarka are the places of Krishna referred to in the songs.

The songs on Rama, unlike Krishna lack mischief. As Rama is the god with seriousness and perfection, the songs represent his ornaments, adventures, marriage, life in forest etc. Only three songs belong to this group. The songs appreciate Rama's ornaments like crown, long necklace with gems; Rama is always associated with Sita. The folks can't express sensuousness in their songs

on Rama. Even the third song refers to Rama and Laxman's quarrel on different colours, the song deals with various colours of nature related to different aspects of human life. As the black colour is part of both the crow and hair of girls so white stands in the turban of man and wings of duck:

રોમ લખમણ બે વાદ વધ્યાસ,

લાવજો રે બે ઘોળાં ફૂલ

... રુદય કમળમાં રોમ રમસ.

ઘોળી રે પુરુષ પાઘડી રે,

ઘોળી રે બગલાની પાંખ

... રુદય કમળમાં રોમ રમસ.

રોમ લખમણ બે વાદ વધ્યાસ,

લાવજો રે બે પીળાં ફૂલ

... રુદય કમળમાં રોમ રમસ.

પીળો હળદર કોકરો રે,

પીળી રે ચણાંની દાળ

... રુદય કમળમાં રોમ રમસ.



રોમ લખમણ બે વાદ વધ્યાસ,

લાવજો રે બે કાળાં ફૂલ

... રુદય કમળમાં રોમ રમસ.

કાળો વન કેરો કાગડો રે,

કાળો રે કન્યાનો કેશ.

... રુદય કમળમાં રોમ રમસ.

રોમ લખમણ બે વાદ વધ્યાસ,

લાવજો રે બે રાતાં ફૂલ.

... રુદય કમળમાં રોમ રમસ.

રાતો રે રંગ કેવડો રે,

રાતી રે પારેવાની ઓંશ્ય.

... રુદય કમળમાં રોમ રમસ.<sup>4</sup>

Another favourite god of folks is Shiva. Lord Shiva and his many names become part of three songs. The first song refers to various ornaments of Shiva; even it has full possibility of expansion adding new ornaments. Along with mythical reference, it refers to the city of Gujarat ‘Surat’ being famous for sarees. The towns of North Gujarat Kadi, Patan are referred to for their speciality.

Shiva's wife Parvati's sarees, anklets, patoras are referred to in the songs. It expresses a woman's feelings for various ornaments from her husband. It explains need of marital happiness. Another song quotes various names like. Dinanath, Shankarji. It also expresses routine of the day- tooth- brushing with water and stick, brass vessels, bathing with pot of copper, dessert of long and nuts, sleeping in cots of precious wood.

Among the supernatural powers, goddesses are major sources of devotion in rural areas. They are considered Mothers of Universe hence they are part and parcel of villagers' life. Even the villagers take water and food after taking the goddess's name. In every walk of life Her place is obvious. Amrut Patel collects three 'stavan' (devotional songs). In those three songs there are references to the residence of goddess- the mountain, her ornaments like anklets gifted by the goldsmith, bindi, 'tiladi' brought by the merchant of cutleries, maniyari 'grocer (jeweller)' bring 'chudlo' (bangle of elephant teeth). There is also a reference to Maktupur village affirming the song of the area. The goddess Amba and goddess Bahuchar are worshipped in the area as their temples are in the area in Ambaji and Bahucharaji. Again worshipping goddess Bahucharaji, her ornaments are mentioned. With that the occupations of people are referred to. The grocers, goldsmiths, blacksmiths, potters are all mentioned in such songs. The goddess Verai is also mentioned. 'Lapsi' (Sweet made of wheat flour, ghee and sugar) remains as the main sweet in banquets and special food.

Even a few miscellaneous gods, goddesses are mentioned in songs, Ramdev Pir whose temple is in Ranuja is mentioned. The god is mainly the god of a few villagers with particular community. Not only Ramdev Pir but also Gopichand and Mira are mentioned for their devotion to gods. They are considered devotees of gods. The striking element of folk literature is that it sings about family and life style of people in very simple way in their own speech with rhythm. The fifty first song has references to relations and values of various relations. As the song mentions that grand-daughter without grand-father, lulling without mother, sister without brother, reverence without sister-in-law, daughter-in-law without father-in-law, 'het' (love) without mother-in-law are rare to be found. It teaches us to live precious human life. It reminds the researcher that grand-father's place is superior to father for a girl in the family and grand-father possesses dominance in the family.

Amrut Patel has taken modern version of some folk- lyrics. In a folk lyric there is reference to Mathura where Krishna holds a gopi's hand and she feels shame in company of her friends. She lies that it is not good but she feels something different in her mind and heart. The lyric finds chances of getting love at various places of the village. In fact, in the guise of gopis the village girls express their feelings to seek love.

Even omens play important role in folk literature. The famous signs of good omens are sung. The signs of good omens are cows, school boys, spinsters, daughter-in-laws. They are sung in folk-lyrics. The furnishings of teak and sesum wood, vessels of brass, copper, desserts of beetle-nuts, beetle leaves, long are significant in village life. They frequently take place in folk songs.

The reference to conjugal love between wife and husband is always sung when the husband returns after many years from far working places, the wife is so enthusiastic that she loses her reasons. She prepares cot and forgets mattress on it. The sweetness of the song comes when it is sung that the husband doesn't object his wife's mistakes.

Amrut Patel has collected several lyrics related to various intoxications Afin (Opium), wine, tobacco. Gambling takes part in folk lyrics. Due to addiction of such intoxications people become indebted. Even the opium eaters sell everything to pay debts, hence they are considered enemies of good life. The obvious place for preparing wine is river banks, the drunkards sell everything to drink when they have no money. The English word 'Full' is set in folk-lyric no 59. Mainly such songs are sung in castes like Raval, Patel and other higher castes didn't use intoxications. The wife of the addict sings monotonously about her husband's ruin. Such lyrics were rhythmic and sung for creating laughter without taking their meanings. They become tools of enter tainment in chorus.

Even gambling was part of anti-social activity. It is sung to avoid gambling. It is referred to that the police will take away the gamblers. It is preached that nobody should gamble. Tobacco of Surat is mentioned and the women sing the songs of tobacco while reaping, sowing in the farms. Such songs are also sung on festivals.

Amrut Patel classifies the songs of season into four parts- songs of months, tithis (days), summer, monsoon. Human nature gets reflected in such songs. The months of Hindu calendar are mentioned for human activities. The twelve months Kartak to Aso are wasted in waiting for Krishna. In fact, it narrates feelings of a human heart to seek love. The months express various feelings and separation. The twelve months to pass without husband are unbearable for wife and how she passes each month is expressed. How can she play 'holi' without her husband? All the months pass one by one having its quality but the wife finds no interest in it. As the husband left her in Kartak she waits for him in Aso. In Hindu calendar 'tithi' plays important role. The 'tithi' contains fifteen days of first part of every month ending with 'Poonam' or full moon, the second part ends with 'Amas' or 'dark moon'. Passing from months, the woman sings quality of every tithi-day. 'Tithigit' or twelve month song expresses emotions of husband-wife relationship. It awakens emotions of the wife's heart. Such songs are the vanishing traditional songs. The first fifteen days of the month are sung to bring rhythm showing value of each day- tithi. Even the days have their own value in

special month e.g. 4<sup>th</sup> day for Ganapati, 3<sup>rd</sup> as Akhatrij, fifth for Nagapanchami, 'teras' for Dhanteras etc.

The season songs related to winter, summer and monsoon are also collected from the folks. The collection has modern touch as it refers to 'rutu'. The hand-fan in summer is mentioned. The monsoon is the season of lovers. It is very hard for the beloved to pass four month of monsoon. The Meghaduta represents the same feeling. The winter is referred to with cold. The farmers waiting for the rain sing that mangoers and jamuns have gone dry, wells are waterless, ponds are dry, and trees are turned dry. The monsoon will bring life to them all. Asad is the month of dark clouds, lightening and rain with that human emotions get wet. Rain drops are nectar for all dry things. The lightening on 2<sup>nd</sup> and 5<sup>th</sup> of Asad is good omen and people are eager to have sight of it. If there is no such lightening on fifth of Asad, it shows bad omen. The girls of village prepare a model of clay of 'Dhoondhya' and go door to door and sing song for raining. Rain is begged such a way. Rain is the essence of human life. People request rain for it is life for the farmers. It is symbol of bliss as it extinguishes fire of life.

Action songs or play songs are sung in villages in various seasons. The songs have cardinal and ordinal numbers spoken from one to ten and the hanger is repeated. It takes action showing each number and rhythm simultaneously.

Rhyme is important element in such songs. The typical speech of area along with rhyme makes the song rhythmical. They are meant to be sung in chorus with dance and actions. The girls form a circle and sing such a song with actions. It was the result of leisure of village girls in summer and winter. When the young girls and boys went to graze their cows and animals, they sang such songs standing against one another in rows. Such songs were also sung forming teams. On the festivals like Janmashtami (Birth of Krishna) the village girls sing action songs. There were rhyming puzzles in such songs. The rhyming process seems like playing game. Melody of words, euphonious rhyme, original tone make songs audible. The family relations were also sung in such songs with real names of uncle, aunt, grand-father, grand-mother, husband, sister-in-law, brother-in-law etc. Some of the songs of collection provoke fun and laughter or mockery. In foot-notes Amrut Patel puts notes to explain the songs. He writes that such songs are unique in tone, live entertainers.

Halarada (Lulling songs) are also outcome of routine life of folks. To make the difficult, laborious schedule of the day, folks make it enjoyable through such folk-songs. They bring rhythm and enjoyment to them. Swing (Paranu) is symbol of fertility and happiness. Folks sing while lulling the child putting into the swing. Generally, mothers sing for their children. They imagine their children to be brave or godly like figure. Though the swing is of cotton, 'hir' is used to make alliteration with 'hinchko'. It shows value of the swing and the child

sleeping in. The swings were imagined to have golden peacocks. Every child is considered to be 'Kon' (Krishna).

Navartri festival is one of the striking festivals in Gujarat. The garba is the form especially formed to be sung and danced. Not only the goddesses were worshipped in such songs but also human beings were also invited to play garba. It is the festival of light and balance. The women put 'Garba' on heads especially made of wood sticks in the shape of triangle, in which a pot of lighting lamp is placed.

They move fast with that keeping balance. Some women put four pots with lighted lamps and move around 'mandavi' place of the goddess. The ornaments of goddesses like chariot, anklets are kept ready and folks sing to invite various goddesses to play garba. Goddess Amba's vehicle 'tiger' and Bhahuchar's 'Cock' are mentioned in folk-songs on such occasional songs. Other folks move in round clapping rhythmically.

Songs sung on worshipping goddesses of folk are called 'Ramen' or 'Ramel'. Such worshippings take place once a year or once in two years. Amrut Patel mentions many such folk-goddesses – Mugaleni, Sadhi or Sindhvai, Fulbai-Lalbai, Chehar-Kesar-Kehar, Hadai and even folk god 'goga's' worshipping takes place along with them. The temples of such gods and goddesses are decorated and lighted, and people believing in them perform rituals. The experts in rituals play



‘dak’ or ‘dakalu’ and ‘kansi-joda’, and sing in very typical style and tone. The performers possess the goddess and shake their bodies whole night. On the next day procession follows and women sing songs. The possessed show their physical power by whipping the body with iron chains and they all worship lord surya (Sun). Such songs are divided into two-songs sung by women and sung by pavadiyo (Playing daklu). The women sing very typical song of praises to their goddesses. The pavadiyo (the person playing daklu) sings ballads. The women generally sing lyrics where as men sing adventures of heroes.

Bhajan (Devotioned songs) are also collected. They are sung to prey either the preacher (Guru) or god. In the North Gujarat the influence of such preachers or religious priests is very powerful. On various festivals devotional songs are sung in such saints place. The devotees get together and sing with musical instruments. There are lessons of living life and punishment of crime are sung in devotional songs. Along with them Amrut Patel has collected songs in dialogues, marriage songs and a holi\_song. Amrut Patel has knocked door to door and collected the lyrics from 57 informants. He visited some of the scholars to discuss and take guidance for the work.

### **“Kanku Re Vayun”**

Amrut Patel dedicates this work to his respected guide Kanubhai Jani. He classifies folk-lyrics first and then folk narratives and ballads prominent in

content. Classifying the folk-lyrics, he divided them into eleven sub-classes. Among them Amrut Patel collected folk-lyrics of three sub-classes - songs on Family Relations, songs on Mockery in Family Relations and puzzle songs in “Kanku Re Vayun”. The other sub-classes are collected in “Kanku Re Vayun”. Amrut Patel notes that the content of the book may be precious for a scholar in music and a scholar of sociology. The lyrics contain various castes, rituals, traditions, birds, flowers, vegetables, superstitions etc. Amrut Patel has selected only 147 songs from 1200 recorded songs. It’s a work of minute classification. He divides these songs into three sections- songs of family Relations, Mockery songs, Pahelika (Puzzle songs)

The first section- the songs of family Relations comprises songs with nine sub-classes. The ninety seven lyrics collected from the informants reflect the pictures of family relations. Family comprises of many relations and has sweet and salty experiences and events. They become part of folk-culture. Amrut Patel classifies these lyrics with reference to contents arising in family relations.

Under the first sub-class entitled ‘Expectations of Ornaments’, Amrut Patel collects lyrics expressing a woman’s expectations for various ornaments. Folk literature cares for every walk of rural folks. There are thirty-four lyrics collected. They have the content of women’s expectations of ornaments. The ornaments reflected in songs are part of North Gujarat. The lyrics create images of

dressess, ornaments of men and women. Mojadi (Shoe) with size of foot, anklets of feet, chudala (bangles) of wrist, waist chain, ear rings with diamonds, necklace are the ornaments of men and women. Every woman tempts for such ornaments. Amrut Patel witnesses the complexity of expectation with passing time in snch lyrics. The above mentioned ornaments are enough for satisfaction of rural folk.

The expectations of such ornaments relate them with artisans of the rural folks. The goldsmith makes necklace, waist chains, bangles, rings, ear-rings. The shoe-maker makes shoes, gardener also brings flowers, keeper of cutleries brings ‘tiladi’. The clothes of folks have various hangers on every side and they are colourful. The women feel shame with clay pots and expect copper pots. Though the women expect such ornaments, they feel reluctance and shy in doing so.

The lyrics present various ornaments like Patan’s bangles, ‘Kadala’, ‘Sankada’, ‘Kobi’, ‘Zumana’. Even those ornaments aren’t expected only from the husband or lover but from the brother too. Amrut Patel considers probability of intercaste affairs in North Gujarat and they also become part of folk lyrics. The beloved of other caste demands various ornaments. The lyrics have certain places- Hansapur-‘ohasher’, valam etc. Mumbai is considered for cars, Surat for sarees, Patan for ‘Patora’ Amdavad for gajra (flowers). There are references of Barot (Bhat) caste in some lyrics.

In the section 'Bias to husband', Amrut Patel considers the wife's discrepancy between brother and brother in law, sister and sister in law, mother and mother in law. She considers her 'mahiyar' (mother's house) a garden and she will go only with the visit of her husband. She craves support of her family in some issues.

In comparison between mother's house and mother –in-law's house' Amrut Patel brings a woman's reverence for her mother's house. The grand-father is very prominent figure in villages. The grand-daughter complains to the grand-father in every aspect. She doesn't like to leave the place of her grand father but her husband's love drags her to her in laws.

Further, Amrut Patel has collected rare songs expressing a woman's feelings towards in-laws. In fact, woman is at the centre of folk lyrics. Her dreams, expectations, aspirations, ambitions, love are expressed in such folk lyrics. He introduces lyrics expressing love for her parents and native place. In a few songs she expresses her dislike for the relatives in the family of in-laws. The lyricism reaches to climax in expression of sweet love between the sister-in-law (Bhabhi) and brother-in-law (Diyar). Amrut Patel rightly observes that song is fossil of society. The sister-in-law passes her time in mockery with the brother-in-law i.e. the younger brother of the husband. He buys some things to impress the

sister-in-law so that she may find a wife for him. There is reference of their conjugal love in such lyrics.

Amrut Patel hasn't left any aspect of domestic life. He brings separation of the husband in a few songs. Like the Yaksha of The Meghaduta the husband sends message to his wife through the peacock. Even the wife also requests the peacock to go to the house of the husband with her ornaments. The miscellaneous songs present the mind and heart of the society. The folks sang songs on various elements of nature, surroundings and traditions. These songs reflect inner qualities of folks. They represent occupations, interests and hobbies of folks. Even Krishna is the most favoured god of folks; peacock is the most favoured bird of them. They frequently take place in such lyrics. Amrut Patel considers 'motif' of folk lyrics to be primary aspect. The actions of women-going to fill up water-going to tailors-going to fairs are motifs in this collection.

**Zamrakh Divdo** is a collection of the folk lyrics especially on the occasion of marriage. Amrut Patel notes about the marriages of the North Gujarat. He has knocked many doors to bring to us a rainbow of sanskar called marriage. Marriage is the only conscious ritual of one's own physical, mental, spiritual presence. One joins with other physically, mentally and emotionally. Two unite in one. Amrut Patel discusses history of marriage in Patidar community. He explains Bandhuka Vivah (Community marriages at a time and place)

The striking feature of the collection lies in Amrut Patel's scholarly research in the field of marriages of North Gujarat. Amrut Patel quotes different references regarding to marriage system and elaborates 'Bundhuka Vivah'. He refers to Gautam Dharmasutra and considers eight types of marriage: Brahmalyagna, Aryalyagna, Prajapatyalyagna, Daivalyagna, Gandharvalyagna, Asuryalyagna, Raxasalyagna and Paishachalyagna. Even Baudhayan Dharmasutra also supports these types whereas Vashishth Dharmasutra favours only six types and excludes Prajapatya and Paishachalyagna. In contemporary time, Prajapatyalyagna are performed in excess. In such marriages the parents decide proper person for the daughter to be her husband, the father offers kanyadan, husband and wife take oath to remain loyal to each other. They take such oath in presence of fire and the priest.

Amrut Patel has witnessed the marriages of North Gujarat and he thinks that the modern marriages have ancient traditions. Marriage songs enrich these marriage functions. Talking about the marriages of Patidar community, he discusses 'Bandhukavivah' in the 'Preface'. Being related to agriculture, the community had leisure during the days of "Akhatrij" (third day of Vaishakha month), and their marriages were celebrated during this time in summer.

Generally, the marriages were performed at night but now the tradition has changed. Every community has had its own dresses and ornaments. The

occupation, rituals, dresses, ornaments represent the Patidar society. Amrut Patel refers to Tribhovanbhai Jekabhai Patel aged 110 as the informant of 'Bandhuka Vivah (Mass Marriages). According to him the goddess of Patidar community is Umiya and the doors of the temple open only after eleven or twelve years, hence the community celebrated mass marriages of 45 days old child to all mature children. There is remarkable reference Amrut Patel notes that Thobhandas Patel collected Patidar community of Unjha and advised to form small groups called 'Gol'; the first group of the divided community became 'Barno gol' (Group of patidar belonging to twelve villages). In a note he writes that census of 1901-02 records 2,62,408 females in comparison to 3,29,601 males. Patidar community saw a vital change with 21 modifications passed in chairmanship of the commissioner Hon. Sheyyard. After that Patidar groups were formed and since 1946 the men and women of such groups 'gol' could marry in their own group. Removing the tradition, the 'gol' system took place.

"Zamrakh Divdo" witnesses all rituals of marriage ceremony. The collection covers the songs of all marriage rituals commencing from betrothal to farewell of the bride. Amrut Patel collects the songs of establishing Lord Ganesha. The songs present the matter that Lord Ganesha's painting was established either in the first room or the last room. On the wall the painting of Lord Ganesha is painted by the priest. In the songs women sing various things of Lord Ganesha. The first song of marriage is to write the dates of marriage. In the

vessels of clay 'Jawera (seeds of five grains are sown, when they grow up they are very green and considered good omen) are worshipped. There is reference of golden bottle of ink to write auspicious marriage. There is also a reference of the word 'Mahajag' (Majestic) for marriage function and the bride expresses that the groom may reach her passing through all difficulties.

As the wedding ceremony proceeds, Amrut Patel changes the topic. He has classified 150 marriage songs in twenty sections. The next ritual is of worshipping langnapado (a box of schedule of marriage rituals). The ladies of the family (paternal side) sprinkle kumkum, rice and pray Lord Ganesha for fulfillment of the marriage. There are references to auspicious contents of marriage- Mandavo, toran (a tied row of Asoka leaves to be hung on every door for a good omen) which need to be worshipped. The women sing that marriage is an occasion of collective effort of the family members. The women sing to call all -father, mother, grandfather, grandmother, uncle, auntie of both the sides (maternal and paternal). They are sung with their original names. It adds enthusiasm of family members.

The procession of the bridegroom stays at the entrance of the village. The bullock carts carried the bridegroom and close relatives, others walked side by side in traditional dresses. The clay bringing is also important ritual. The women go singing to the bank of village pond and dig auspicious clay. Before digging the



digging tool is worshipped, then clay is worshipped by five relative women. The songs present that the newly wedded brides are auspicious and symbol of good omen.

Another important ritual is pacifying gods of planets. For that Hindu priest prepares contents, grains, seats for nine planets and they are worshipped so that the marriage may not have any problem. The immoral relations may bring problems in married life. It is sung and preached to the new bride.

Before the day of marriage, the family members, relatives and neighbours get together every night and sing marriage songs. The clay lamps are lighted as a symbol of auspicious occasions. Everyday women sing and refer to goldsmiths, gardeners, cloth merchants, jewellers to express their interests. The place of the couple is on the top of the house. The songs present pictures of natural elements, historical, geographical places. 'Fatana' are marriage songs with mockery and puzzles. They are sung by both the parties with abuses for the close family members of both the parties. Krishna, Rama, Sita, Radha are part of marriage songs. The brides and bridegrooms are represented through references of such mythical marriages.

The songs of procession of the bridegroom refer the more sensitive with the anklets tied on legs. The bridegroom is in the traditional rich dress with sword in hand, turban on the head, bouquet in hands and beetle leaves in mouth looking

like a prince or god. Along with that the women sing different songs when the bridegroom goes to marry with all relatives. With the drums and trumpets the relatives walk with the bridegroom. The songs have mockery and add enthusiasm in the males and females. The songs present dialogues between brother-sister, grand- daughter grand -father.

At the entrance of the bride's village the songs are sung by both the parties. The grandfather is surprised to see the number of fellows with the bridegroom. The party of the bridegroom consoles the grandfather that they have brought grains and ghee with them. They sing to wake the relatives of the bride. The precession of the groom is taken to the place where they are served sweet water. They are welcomed for food and the relatives of the bride lead them to have food.

When the bridegroom enters the place of saptapadi – Chori (place for wedding) the women of the opposite party and his own party sing songs. The songs have preaching to the bridegroom to marry the bride of good family. The songs present a picture of prosperity at the house of the bride. Amrut Patel brings collection of songs, especially sung when the maternal relatives bring precious things (Mameru). Generally, the maternal uncle (brother of the bride's mother) has duty to offer auspicious things for the bride and putting on such things she sits to marry. The maternal uncle is sung having prosperity and physical grandeur in

such songs. Again returning to the process of the marriage the song praises the side of the bride and curses the side of the bridegroom. The bridegroom hurries to complete the rituals but the relatives of the bride sing not to make hurry. They sing that the bride still lulls in the swing, she can't brush her teeth well, yet takes bath, takes food. Thus, the bridegroom is kept waiting for the bride.

The most significant moment of the marriage schedule is offering hand of the bride to the bridegroom and 'mangalfera' (auspicious walking of bride and bridegroom around the auspicious fire tied with a cloth) taking oath for better and loyal bond between them. While walking around the parents offer four auspicious things at every round gold, silver, cows and the bride respectively. The party of the bridegroom sings that they have won 'the bride' and it's a matter of joy. After that the relatives of both the parties congratulate one another.

The most pathetic moment of marriage is farewell of the bride. The whole atmosphere of joy and enthusiasm turns into pathos. The relatives along with the parents of the bride lament on the farewell, even the relatives of the bridegroom have wet eyes. It's the most pathetic moment in the life of a girl. She knows that she will be a part of her bridegroom's family and leave the paternal relations behind. The women console by singing that the bride will get better position in the house of the bridegroom. They compare the relatives of the bridegroom to the relations of the bride and console the parents of the bride. The grand- father is the

saddest person who can't control his tears. The bride is referred to as a 'sparrow'. She expects various things from her family members. The parents relieve that the things will be useful to her. The scene of the procession of farewell of the daughter of the village affects all villagers. The songs reflect the picture of future of the bride. The five imaginary pictures of the bridegroom are presented as the bright bridegroom in his room at the top floor, making him up standing in front of the mirror, working in his farms, sitting among dominant people, man of spirituality. Reaching at home the son in the form of the bridegroom is worshipped and referred that the golden age has risen. The mother is joyous and requests her elder sister-in-laws, younger sister-in-laws to join in the rituals. Amrut Patel has an art of classifications. He brings to us a whole gallery of marriage songs. They are not only part of the ancient traditions but also effective in modern time.

**“Apno Upexit Varso”** is the result of Amrut Patel's concern for folk literary forms having been vanishing. Puzzles for children, songs of mockery on marriages (Fatana), saloka songs sung at the time of procession of the bridegroom reaching back to particular place). Amrut Patel has looked after sociological aspects along with literary aspects in his collections. Being soft at heart and teacher by profession, Amrut Patel finds enthusiasm and pleasure in field-work, collection of such vanishing songs. The collection has four parts. In the first part puzzles (riddles) for children are collected. In the second part 129 fatana

(mocking, cursing marriage songs) are collected in fourteen sections. The third part is of 'Marashiya' (Elegies). It has eight elegies. The fourth part has songs on months of farmers, saloka, Ramgit.

Amrut Patel sighs that the marriage songs are getting out from the minds of women. He notes that the mockery songs on marriages were banned after 1920 under the influence of Gandhiyug. The tone of such songs has changed and even interests of people have changed. The narrowness of minds of people has affected the folk- literature too. The changing trends and time have shifted the mockery songs to mock writings, cartoons. Newspaper is an inevitable part of human beings now- a -days hence nobody has time to memorize such songs. The tape recorders, parties have taken place of the chorus singing marriage songs consisting mockery of relatives of opposite party. He considers nothing improper in preserving such songs. The codes of conduct have reduced free entertainment, enthusiasm of folks. Once upon a time it was a natural trend of mockery but now it seems vulgar tradition of abuses. The relatives feel it awkward now if their names are sung. Amrut Patel declares that he has collected such songs from Maktupur, Sinhi, Ganeshpura, Soneripura, Jetalvasana, Unava and Ankvi villages of Mahsana and Siddhpur Taluka of North Gujarat. They are collected from the informants of Patidar, Rabari, Rajput, Harijan and Raval communities. Discussing the history of these songs, he quotes Rameharitamanasa in which there is a reference to such songs mentioned in the final part of 'Balkand' sung on Ram-

Sita's marriage. During banquet in their marriage, king Dasharath and others take food laughing on listening to such abuses. Amrut Patel points out two features of such mockery songs. They are occasional and with abuses. He finds the origin of the term 'Fatana' in the root word 'Fat'-very negative term with hatred. The initial lines are poetic. The opposite words evoke laughter. A few songs have sparks of intellect. He mentions a few songs sung in the morning especially in Rabari community. The in-law relatives are referred to as thieves. The surprising matter of the time was that such abuses were sung only on the day of marriage, the elders were given proper respect and honour.

In the Preface to the book Amrut Patel points out the following features:

1. The mocking marriage songs are sung with rising tone.
2. Rhyme and rhythms change frequently
3. Precise in form to other forms
4. Repetitive line is without poetic quality but rhythmical, in vulgar songs; the songs are sung with continuous breath, without pause.
5. The songs with inferior interest, bawo (wanderer), fakir (muslim wanderer), Britisher with hat are sung.

6. During banquet the mockery songs are very violent
7. The berries, lemons and horse are symbolically sung.
8. Only females sing such songs.
9. There is reference to unity and affinity between two parties.<sup>5</sup>

Moreover, he notes that such songs have survived orally from generation to generation and they are like fixed phrased forms. He points out that the content of the book is not for people of inferior interest, it is for the study of linguists, sociologists and folklorists.

In the part of puzzles (riddles), Amrut Patel finds no collection or study available. The multi-media have snatched away childhood of the children. The traditional games have no more been played. Even the children don't get together and play. They play on screens silently with the power of only fingers and brain. The heart doesn't get involvement. Amrut Patel finds historical references even in a few puzzles. Singing puzzles at the time of playing kept the children alert and intact with the game. It could distract the mind of the opposite person or party and hold concentration of one's own.

The puzzle songs reflect the contemporary society too. There is a glimpse of agriculture in the rhyming puzzles. The puzzles are sung by sitting while

playing, even a few puzzles are sung in standing style. The actions of grand person are performed with rhyming songs. Even the puzzles of children have messages of preaching for elder people. The main feature of puzzles is rhythmical lines with alliteration. The word rhymes, phrase rhymes, sentence rhymes are part of such puzzle songs.

Amrut Patel hasn't left any puzzle(riddle) sung in the area by children and eventually by elder women. The element of enacting the role appeared in such puzzle songs. He refers that a boy becomes old woman and a child from the group asks where she is going. The child disguised as an old woman answers the question with rhythmical tone. The children run and the old woman runs after the child who irritates her and thus the play goes on. Such songs brought ease of mind of the children. A few songs are formed to express wonder of the children. Generally, the terms belong to the surroundings. There are references to pet animals and birds like buffalo, cows, peacocks and parrots in such songs. The two teams with equal strength are formed and the member of each team demands the partner singing. The pleasure of such songs remains in the follow up of the last term of the former line. Picking up the word, the next line follows with that.

The routine of everyday life gets reflection in some puzzle songs. The rituals, traditions and observations take part in such songs. Reflection of society in such songs is the indirect medium of self-learning among the children. They have



been part of awareness of social, cultural, historical, environmental facts. The most striking fact about such songs remains in their cathartic effect. The children forget all sorrows of family and become committed to the play. These songs add enthusiasm and relieving factor in them.

Apart from his collections of fatana (song of mockery especially sung on marriages) in “Kanku Re Vayun”, he collects several songs in the second part of the book. He classifies mockery songs into fourteen titles. These classifications are based on various rituals as he classifies in “Kanku Re Vayun”. He opens with a new type of such song at the time of writing (deciding) marriage. It has mild quality of abuses.

He collects further some of the rare and other than included in other collections. Usually, the songs collected in this book are not sung in the style and content of mockery songs. Hence it's something different from traditional song. Even the auspicious moment of worshipping the pack of message of the marriage (lagnapado) is presented in such songs. He collects the songs of digging sweet (ladoo) by the close relative women. When a woman takes that piece, the brother-in-law whips with a towel, it evokes fun and the women sing on that moment. The song sung on the event of pacifying gods of planets is repeated here. Again he takes us to the precincts of the bride's village where the women of the party of the bridegroom sing mockery songs. The songs refer to some specialties of area i.e.

masons of Kadi, painters of Chitrasani (it might be to create alliteration). When the mother or the close relative comes to welcome the bridegroom, the women curse him having dark complexion and addressing him slow, they sing to companions of the groom as monkeys. The companions and relatives are sung as sweepers to sweep the streets, clean the toilets and shave. There are references to immorality and infidelity in such songs. The quality of these songs remains in their singing style. The mild songs are sung in very prolonging tone whereas the violent songs are sung without a pause of breath. The singers of such songs change their expressions while singing.

The majority of the mockery songs are sung at the time of lunch or dinner. The party of the bridegroom is mocked at by serving stones, sticks and papers in the plates of important persons of the family of the bridegroom. The sister-in-law is sung adding ‘-bai’ with her name. It’s tradition in Patidar community of North Gujarat. Other mocking songs are like those collected in “Kanku Re Vayun”.

The third part of the book belongs to the sadder part of life. Amrut Patel is a man of folk literature, he can’t ignore the sadder side of the community. He has observed that the women sing songs after the immature death very pathetically. It’s an achievement in the field of folk-lyrics. In the western literature ‘elegies’ were written to lament the death of some close relatives. In North Gujarat

“Marashiya’ (elegies) are sung by the close relative women with typical actions. A trained woman both in content and tone sings a pathetic song remembering the dead and expressing concerns for the dead, the others respond repeating ‘haye haye ladala’ (O, the sweetest one). It’s in rhythmical tone and style. Forming a round they beat their chest and curse the moment of the immature person’s death.

It was a tradition that the relative women come to pay homage to the dead relative and memorize the dead with such songs and intensify their agony. The scene is very pathetic. The song intensifies the sorrows of relatives and others also weep over the death of the relative. There are a few elegies in which the other dead relatives are remembered along with the dead person. The women condemn the tragic moment. They address other relatives and sing that every routine activity is no more interesting as the dead comes to mind. The fact that such songs are very rare and in some of the communities they were sung by an expert ‘Mirani’ (a wife of ‘Mir’(Musalman). At the time of singing she scolds the women who make mistake. The act is performed rhythmically and intensely.

The song of farmers emphasizing the value of each month is collected in the fourth part along with saloka and Ramgit. The farmer (Kanabi) expresses sorrows of his community. He expresses sigh that the grains (Crops) are taken away by the grocer, ghee is sold and the children can’t get such things. It shows that the farmer is the father of the world. He has to feed all on prey of his own

children. He expresses that his fate is in the hand of god. He requests God for favour so that he may feed all. The sorrows of farmer are not sung by the bards or the poets they are sung by the wife of a farmer. It was a time that the farmers could reap monsoon crops only hence rain decides their fate. The farmers sing their sorrows in the form of Ramgit. “Apno Upexlt Varso” collects the avoided heresy of North Gujarat under the influence of multimedia.

**Reference:**

1. Amrut Patel, “Preface”, “Mendi Lal Gulal” (Maktupur:Amrut Patel,1994) p.4
2. Ibid, p.5
3. Ibid, p.24
4. Ibid, p.35
5. Amrut Patel, “Preface”, Apno Upexit Varso (Vijapur:Amrut Patel,2003) p.10

### **CHAPTER-III**

#### **BALLADS: A STUDY OF “MUN TO DHOLE RAMUN”**

(Playing on the beats of drum)

Amrut Patel has limited the area of his field –work hence he concentrates on typicality, originality and analysis of the collected pieces of folk literature. He notes in the Preface to Mun to Dhole Ramun that he has spent four years to collect the folk songs. He sighs that the field of folk literature has been untouchable for it offers no fame and money. He considers such literature a property of human beings- a precious heresy that has been neglected by modern civilization. He notes that the content of folk literature provides allusion to History and Sociology.

Amrut Patel opens the book with acquaintance to field work. He collects ballads in two parts: Lokakhyān (Part: 1) (Folk-tales), Kathagito: Rasada (Ballads) (Part: II). Regarding to the field work he puts foreword on history of Maktupur (Native Place). According to him, the village has very ancient history. The engraved stone found during digging refers to Vanik temple and the idol of Lord Mahavir refers to the prominence of Jain- Vanik community. It seems that the name of the village was ‘Mahavirpur’ in Samvat 1043, might be based on the name of Mahavir Swami. There might be Buddhists too. He refers to Sitarambhai

Barot who has references of Maktupur that there were 94 wells, 16 Government places, Patidar, Vaniya, Rajput, Kansara, Hubad, Nagar, Sipai, Dhobi, Ganchi, Suthar, Darji, Anjana, Modi, Rabari Bhemat, Vora belonged to this village. The Patidar successors went to Upera of Siddhpur taluka from Ujjain, Kashi, Ayodhya via Anahilpur Patan in Samvat 911. Dharamsinhdas killed seven persons in a quarrel at Upera and migrated to Maktupur. Patel Janjanbhai dug a step -well in samvat 1215 spending Rs. 4000/-

He notes that the Patidar had rentia or charkha (Weaving Wheel) to prepare threads which they offered to weavers and used the clothes. Muslim and Rabari belonged to this village with them. Kumbhar, Darji, Raval have been invited from other villages. Geographically the village is in the middle of Siddhpur taluka of Mehsana district. Unjha is the closest railway station 4.5 kms. far from Maktupur. Siddhpur is about 11 kms. far. Bamanvada stands on the north, Kamli on the east, Tundav, Sinhi, Sunok on the western coast. Being adjoined with agricultural land, these villages have social relations too. Agriculturally, Maktupur has fertile land; every part of land has irrigation facility and creates green belt in the area. Even in farms, there are rich trees, tube wells have taken place and the shadowy neem trees are witness of many social events. The main occupation is agriculture. The majority of people belong to Patidar and Rabari community. There is peace and unity among all communities.

At the time of the field work Amrut Patel notes the following table mentioning numbers of people:<sup>1</sup>

	Male	Females	Total
Scheduled caste	197	176	<b>377</b>
Literate	1418	951	<b>2369</b>
Illiterate	777	1088	<b>1765</b>
Labourers in farms	172	52	<b>224</b>
Other labourers	350	18	<b>368</b>
<b>Total</b>	<b>2095</b>	<b>2039</b>	<b>4134</b>

The evidences of Hindu-Muslim unity are witnessed during Navratri festival. The Muslims take part in every event, festival and occasion of Hindus. The Hindus rarely take part in their events. Patidar and Brahmin women put on golden ornaments whereas Rabari, Thakor, Harijan women use silver ornaments. The Patidar community consists of Kadva and Leuva with difference in dress. The Kadva Patidars of Maktupur have four branches (gol). There is no traditional exchanging of bread and brides among them.

Regarding the status of women Amrut Patel mentions the obsession of supernatural elements and superstitions. They live in traditional style and observe codes of conduct in family. They wake up early in the morning, sweep every



corner and surroundings. Usually, take bath at noon. They were very generous by nature. In fact, the woman maintains every aspect of family. The mother- in- law has dominating personality. She decides every monetary transaction. The bride has to respect all elder males and females of the family and village.

Culturally, the village Maktupur observes Varnashram (Ideal follow up of castes). Brahmins are believed to be higher than others. They were given separate place to live if they visit the hosts. They prepare their own food themselves. At the end of the village, Harijan, Bhangi communities live. The Patidar community lives in various ‘Maholla’ (Houses in rows). The Hindu worship gods and goddesses, festivals are celebrated; fairs take place on religious occasions. Generally, on Akhatrij (in summer) marriages take place. The farmers worship all possessions on the event of ‘Halotra’ (at the time of practising plough). It is performed after the first rain, Patidar community believes in omens. Amrut Patel considers that richness of Maktupur attracts other villages. The songs of these folks have stories woven into rhythmical words. They are ballads.

Initiating the first part Amrut Patel collects eight lokakhyan (Folk- tales). He defines the term ‘lokakhyan’ as ‘to narrate a story with description’. In the Gujarati he finds three traditions (i) The tradition of the narrators narrating in own style with basis of myths (ii) narrating mythical story as it is (iii) Oral tradition without the author having mythical references. It is a part of popular literature.

The difference remains in the quality of dialogues in ballads. In ‘Akhyān’ the narration is descriptive. The story in the songs makes them ballads. The general meaning of the ballad suits here that such songs are sung orally by the bards. In the western literature, the long folk tales are known as folk-epic. The adivasi (scheduled tribe) people call such songs ‘Hādela’ the term refers to the narrative style of the narrator who moves fast while narrating. Amrut Patel considers ‘Lokakhyān’ as ‘Folk-narrative’ having difference from ballads and folk-epic. He notes that it is a part of some long story with independent magnificence and taste.

The first folk-narrative is ‘Ahilochan’. Amrut Patel divides it into seven parts regarding the episodes. The first episode is a meeting between an old woman and Ahilochan. She inspires him to take revenge on Krishna who is the killer of his father. The second episode is about Ahilochan’s inquiry to his mother. The third is about the curse. The fourth is about Ahilochan’s preparing a wooden box and locking it. He tested its miracle quality; Krishna meets him and locks him in the box with a trick. The fifth episode is about the birth of Abhimanyu. The sixth is about Abhimanyu’s schooling and marriage. The last and the seventh part is about Abhimanyu’s meeting with Oṭra. In fact, the main story is taken from Mahabharat’s episodes of Abhimanyu, son of Arjuna and Subhadra. The former birth of Abhimanyu is Ahilochan.

The second folk -narrative and third one both have references to Abhimanyu. Otra asks to fight against Kaurav party. She angrily hates her role. She has never seen any relatives and wishes to see them. It's imaginary dialogue between Otra and Abhimanyu. The famous folk- narrative which is sung on various festivals presents the matter of tying protective thread by Kunta to Abhimanyu around his waist. It is reference to as the first event of Raxabandhan festival of brother- sister relation in which a sister ties thread for safety of the brother.

The fourth presents the story of Ramayana in a single tone. The main episodes of Sita's kidnapping and Hanuman's putting Lanka on fire, are sung. The folk- narrative concludes with imagination of folks about the black mouths of monkeys. Hanuman's magnificence is presented in other folk-narratives. Presenting importance of Hanuman the folk- narrative presents various episodes of Ramayana.

Apart from the famous epics of Hindu culture Ramayana and Mahabharat, there are many mythical fellows who have influenced the folks. Attached with the name and life of Lord Krishna Narsinh Mehta is known as the best worshipper of Lord Krishna. His sister Kunwarbai's episode is famous for her maternal offerings. It is sung in the folk -narrative how Lord Krishna fulfilled Kunwarbai's wishes and pleased Narsinh Mehta. It was miraculous power of Narsinh Mehta's

faith in Lord Krishna. These folk- narratives have been closer to folks and they are sung occasionally with rhythmical tones. These folk- narratives present adventures, religion, war and popular inspiring episodes of myths.

The second part of the book is of ballads. The one hundred and eight ballads are classified in seven classes: Mythical Ballads, Legendary Ballads, Historical Ballads, Superstitious Ballads, Imaginary Ballads, Erotic Ballads, Social and Other Ballads. The mythical ballads are based on Lord Rama and Lord Krishna. Amrut Patel collects five ballads with mythical reference to Rama's life. Though the references to the marriage in ballads are not suitable to the original story of Rama, it presents songs with tales. It is referred that Rama and Laxman go to the forest and get thirsty, then a woman (nobody knows who she is!) is wooed and marriage is celebrated. In another ballad, there is no presence of relatives on marriage in the forest. The other ballads refer to Sitatyag (Leaving Sita) when Laxman goes to the forest to abandon her. In ballads, the folks turn the original matter into imaginary stories according to their reasoning ability. The atmosphere of the ballad regarding to Rama has no relevance to kingship, palaces. He seems to be a very common young man asking for water. The mother answers that something uneven has happened. Here Sita is established as an innocent woman and the event is cursed. It is an unfortunate act. The story is associated with imagination. The ballad refers to the father of Sita and swayamvar (Selecting

husband by her self). There is also reference to Ram and Laxman of whom Rama fulfils her condition.

Further myths of Krishna are used in ballads. Amrut Patel affirms that the folks have freedom to change the original content of the myths. There is also reference to worshipping of serpents, due to that the farmers worship the serpents on the festival of Nagapanchami. Radha and Krishna's dialogues are presented in the form of thirsty fellow and a traveller. Shravan is known for his services to blind parents. The ballad presents story of his birth and his devotion to the parents. The ballads of Shiv and Parvati present dialogues between human beings and god. Even the episode of Bhiladi's beauty that mesmerized Shiva is in myths and it is referred to in the ballad. The last mythical song belongs to King Harishchandra. His ballad presents poverty and richness of the King Harishchandra.

The legendary ballads collected in the book present stories of legendary figures. The slight difference between historical and legendary ballads takes place in the matter that the historical characters are original but the matters related to them have imagination. The famous King of North Gujarat Siddhraj Jaysinh and his affection for Jasma move in the minds of the folks of North Gujarat. Another legendary ballad is related with Mira, it caricatures Mira's biographical matters. They are not to be authenticated hence remain legendary. The incidents of Hindu-

Muslim love, Gurjari -Zando and Teji -Batau and Mohini represent the social conditions of North Gujarat.

The historical ballads have historical allusions. The Muslim invasions affected the history of this area. The historical reference of Fulbai and Badarkhan is sung. The Muslim ruler was mesmerized by Fulbai's beauty when he saw her at the coast of the well or Kankaria pond. The reference to Pilvai is narrated village where the Britishers arranged tanks to catch Mirkhan who broke into many villages and robbed them. He was the popular robber of North Gujarat. Mirkhan's ballad is a part of popular literature. The bards of the area Bharathari, Turi and Nayak sing such ballads with musical instruments. Another ballad presents incidents of the famous robber Talaji. The historical allusions of Ranela, Pethapur and Kadi are presented in Talaji's ballad. The contents of ballads are adventurous, religious, historical and regional. The legendary ballad of the king Patairaja is sung specially on the festival of Navratri to worship goddess Amba.

The ballads based on superstitions are classified by Amrut Patel with reluctance for he doubts superstitions of folks, they are part of their life, hence he likes to entitle such ballads as the ballads of beliefs. The famous ballads related to digging ponds have superstitious reference that waters will flow if the elder son and his wife pay sacrifice of life for that. It is the fact based on the dream of a

woman. It's very pathetic ballad in which legend of Sharmishtha pond is associated. It is based on sacrifice for the sake of water following the dream only.

In another ballad there is a legend that a daughter-in-law is left in forest because she accepts the preaching of a saint, then a miracle takes place that everything turns into gold wherever the saint walked. The mother-in-law informs all and requests to bring the daughter-in-law back. There is also a story of miracle that a saint reaches to quench his thirst to the well but water was deep, he returned without taking water. The water automatically and with miracle stepped up. People requested the saint to drink water. The saint denied saying that he didn't take water of ignorant. The people accepted him as their saint. There is also a famous ballad on Ranuja's Ramdevpir. It takes us to the people of backward caste who worship Ramdevpir.

The imaginary ballads are like fairy tales. Amrut Patel doesn't collect the imaginary ballads with remote matters and supernatural figures. He collects ballads based on frivolous nature of the brother-in-law who plays with the sister-in-law while helping to churn curd. The sister-in-law scolds that he should flirt Chanda if he has competence. The young man feels insulted and brings with him that woman and knocks at the door. The element of sudden leaps is found and the scene changes suddenly.

Amrut Patel collects sixteen ballads based on the content of love. The erotic love is sung. The women go to the village pond and the young men flirt them. The flute of Krishna is a symbol of call for erotic love to young women. The separated husband and wife meet surprisingly. As the wife passes many years without her husband, she meets a camel man who inquires about her. She becomes late and the mother –in- law asks the reason. She narrates the incident and the man appears to be her husband. There is also a reference to love marriage of a prince and a princess. There is a ballad with dialogues of the daughter- in-law and the mother- in- law. The mother -in -law scolds her to go to the enchanter Vanzara. Vanzara are supposed to be merchants of gems hence the women have attraction for them. There is reference to infidelity and flirting in the society. There is also a ballad based on flirts of inter -community people. Extra- marital affairs are mentioned in ballads. The committed women reject affairs strongly and Amrut Patel brings such a ballad. Though she is stung by a thorn, she preserves her character. The ballads also present separation and enthusiasm when the husband returns. The symbols of peacock and tortoise present pathetic end of women for affairs with other men. The famous ballad of love between the brother –in- law and the sister- in -law is presented in which he tries to relieve her from the pangs of separation.

The social ballads present some social traditions. A man has married a woman of Kathiyavad (a part of Gujarat) who differs in dressings and dialect. In



the ballad, a surprise of the matter is sung. It presents a few possessions of the woman which have attracted the men to marry her. The ballads present the fact that the marriages were performed at the early age of boys and girls. It caused extra- marital affairs as the husband had to go to other regions to earn. The ballads present the domestic affairs of the North Gujarat region. Sticking to the traditions, folk have desires to imitate the urban area. The ballads of social matter also present capacity of women to bear sorrows of life. She tries to maintain unity between two parties paternal and in-laws. She requests her brother not to do anything that may harm her in-laws. The first rain brings enthusiasm in folks. On the day the first lunch box reaches to the farm. The whole family takes lunch in the farm. Everywhere joy and enthusiasm prevail. The mind set of folks is presented through Radha and Krishna's characters. Further, the ballads present social contents in the form of mythical references.

The violence is one of the factors of ballads. In a ballad the brother goes to the place of his sister's in- law as he has heard about her infidelity. The ballad narrates the murder of the sister by her brother. He thinks it to be insult to the character of his family. Another ballad presents embarrassing condition of a woman at the place of her husband. The mother -in -laws and others conceal some matters which becomes very oppressive. Finally, she kills herself through suicide. The wife presented in all ballads experiences separation from her husband. She curses her fate though the husband promises for precious ornaments. The

separation period remains twelve years in the ballads. Even in the event of inability to take revenge on the relatives of the daughter- in- law, she becomes prey to their revenge. They torture her so cruelly that she may die. The husband leaves the wife for a minor mistake. There is also a reference to sowing the opium in farms.

The ballad presents farewell of Mena very pathetically. She can plough the farm, control the bullocks and does every activity of men. She is going to the house of her husband. In the last moments, she looks behind to see her village. Even the banyan tree sheds tears. It draws pictures of bond between nature and human emotions. There are many references of the death of daughters- in- law due to doubts of mothers- in -law. Even Zaverchand Meghani's ballad refers to murder of a wife for her husband made her wife take poison. The most of ballads on social content present pathetic condition of women.

The social ballads make people cautious against drugs. The opium can bring end to life, it is sung in the ballads. They are also sung as a warning against uneven happening. They have surely worked as a social worker. The dangers of quarrels, immoral affairs are witnessed through such ballads. The references to some places of North Gujarat like Danta, Ambaji and Mehsana are narrated. The reference to punishment for selling alcohol and drugs is sung. In fact, the ballad awakens people against anti-social activities.

**Reference:**

1. Amrut Patel, Mun To Dhole Ramun (Maktupur:Amrut Patel,1995)  
pp.27,28

**CHAPTER-IV**

**WORKS ON THEORY: A**

**STUDY OF “CHAMPANI**

**KALIYONMA KASTURI” AND**

**“LOKGIT: EK ADHYAYAN”**

Geographically, North Gujarat consists of districts on the North side of Gujarat State. These districts are Mehsana, Sabarkantha, Banaskantha and Patan. The area surrounding these districts is identified by different names. The area around Patan is called Patanvado, area around Bahucharaji is Chunwal, on the north of Kheralu is Gadhawado, around Danta is Dantor, area between Palanpur and Vadgam is Dhandhar, Kankrej is around Thara, Shihori. Khakhariyotappo is around Kadi, Kalol, Desh around Idar, Vadali and west part of Radhanpur is Vagad. The people of this area have their own life styles, traditions, dresses, typicality, dialects and furnishings and they are different from one another. The natural elements have also difference and this difference reflects their own medium of entertainment. Folk-literature of these areas reflects folk life.

Folk songs have been studied in response to five -six types. Such studies are mainly carried up anthropologically, culturally, sociologically, historically, literarily and phonetically. The contents related to folk speech are mainly studied phonetically, sociologically and literarily. The folk literature of North Gujarat is

different with respect to form and content. The folk songs have been sung in the forms of lokakhyan (folk narratives) and small puzzles. Amrut Patel has collected the major forms of folk songs in his books “Kanku Re Vayun”, “Kanku Re Vayun”. Nature, physical things and human relations are sung in folk songs. Amrut Patel notes that the native or root of many castes remains in North Gujarat. Many castes have migrated from North Gujarat. North Gujarat has monuments and places of worship of those who have migrated. They frequently visit to worship them. The goddess of Patel community sits in Unjha. The god of whole Nagar community Lord Hatkeshwar is worshipped at Vadnagar. The communities like Modh Vaniya, Modh Patel and Modh Brahman worship goddess Modheshwari in Modhera. Vayada Brahman, Vayada Panchal communities worship their community goddess Vayadeshwari whose temple is 20 kms. far from Patan at Vayad, Goddess Bahusmarana-the community deity of Kanodiya Brahman residing at Saurashtra. They worship Her visiting there. Her temple is at Kanoda (Taluka Chanasma). The Brahman community residing in Saurashtra and South Gujarat worships goddess Netereshwari in Bokarwada (Taluka Visnagar).

The goddess of Audichya Brahman at Varvada in Unjha taluka and goddess Sahastrakala at Palodar near Mehsana are worshipped. All of these places of worship are part of folk life and culture. Even goddess of Malla sits at Delmal (Taluka Chanasma). The migrants didn't carry only their properties but they carried beliefs, festivals, traditions, songs, fairs, arts, dresses etc. with them. They

attracted others with their folk-songs. Folk- songs might be the part of identity of particular community.

Amrut Patel divides his study and views on folk songs into two sections (i) Beauty of Nature in folk songs and (ii) Social life in folk songs. In the first section there is a study of presentation of natural elements in folk songs. He notes that Nature is the ornament of the earth; she decorates poetry in various forms both in written or folk- lore. He also mentions that folk songs have human beings, animals, birds, forests, universe to be sung. They are so rhythmically mentioned that they flow out of heart of people. Once these elements presented in words are so framed that they become part of folk memory. The unity of rhythm and expression is maintained as a part of formulaic theory in folk songs.

The folk songs of North Gujarat present pictures of various seasons. Before the monsoon in Asad month, the black clouds of rain are referred to in folk songs. The rainy clouds come to the sky from north and south direction and they shower on the earth to fill the ponds. The ponds are witnesses of human emotions expressed by the young women. The rainy showers also bring greenery on the mountains. Along with the human beings, the natural elements also dance and enjoy the first rain of the season. The folk songs even present minute observations of surroundings. Amrut Patel finds this minute observation in the songs collected where the difference between the sounds of Banyan tree's leaves and Akada's

leaves (with milk and thickness) is marked. The green leaves have different sounds and the dry leaves fly up and create different sound. P.B.Shelley considers the movements of leaves as the enchanter playing with them in his poem 'Ode to the West Wind'. The personification of natural elements is reflected in the folk songs.

The natural observations create beliefs in folk songs. The North Gujarat region mainly lives on agriculture and animal husbandry. The people eagerly watch the lightening on the fifth day of Asad. It is believed that the lightening on the fifth day of Asad brings good fortune for them. If it doesn't take place, they feel disappointed. Their disappointment is marked in folk songs.

The rural life is the soul of folk songs. Amrut Patel finds rain, the banks of river, ponds, boundaries, gorgeous banyan tree, the row of women with water pots, milk-men and milk maids, birds chirping, heaps of grain, reaped crop, borders of farms, bushes of berries, green farms, peasant's wife walking with lunch for the husband, starry sky, rays of the sun and the moon, peacocks playing with their feathers in country life. He supports Zaverchand Meghani's definition of the folk songs that they are milk of the earth. The blossoms of the earth are motivating forces of folk songs. The picture of draught is well mentioned in folk songs when it doesn't rain. He considers that the presentation of observed objects is hearty, simple, easy and natural.

Though the folk have no higher study of literature, no classical language of expression, they present humble and classical pieces. The waters of sky bring liveliness in people. Amrut Patel presents dialogues between an old woman and the cloud. The old woman urges the cloud to fill up ponds but the rain shows excuses that the lightening has gone to her maternal place. The ceremonies, rituals and all elements of human nature are reflected in folk songs. Then the song proceeds with answer of the lightening that she waits for thunder. The happiest person is the farmer who sows seeds and worships the first rain. There is rhythm between euphony of flutes of the milkmen and the beauty of Nature. Patel community is associated with agriculture only hence their songs are based on farms.

Nature and human love have been part and parcel of human life. They are undividable. The rain creates feelings to embrace the beloved; the full noon oppresses the heart of the beloved. The trees take place in seasonal songs; 'kesudo' flower adds beauty of the earth in summer. Neem, berries, bunyan, mango trees are sung in summer.

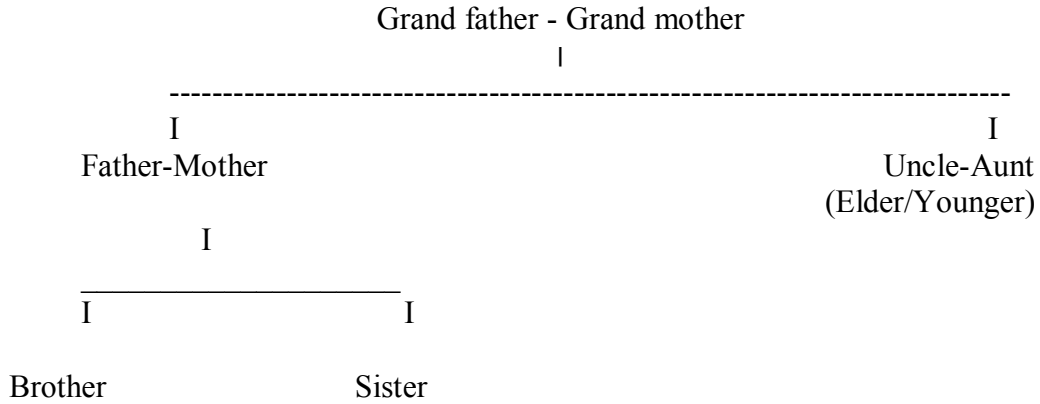
The pictures of human relations present unity between Nature and human nature. Flowers are elements of attraction for women. The family members are considered as natural elements. The father-in-law is mountain, the mother-in-law flowing river, the elder brother-in-law churning machine the elder sister-in-



law a dough of butter, the younger brother- in- law is a card game. The months of Hindu calendar are also sung in folk song. Every month has its own quality. The quality has direct relation to human nature.

The second part, he entitles as “Social Life in Folk Songs”. Amrut Patel considers family as a salient part of Indian social system. Family is a mixture of some close relations and some remote relations. Though a girl goes to in- laws, she becomes a part of it and organizes a family. Each relation of family has different name. The maternal and paternal relations have complex patterns of society. The family members observe codes of conduct with one another. The complexity of relations and codes of conduct bring clash among the family members as they are the causes of bond among them. In folk song such familial relationships are sung expressing sweet and sour events. The bride is at the centre of major folk songs The bride has to keep balance between her own family and in law’s family. The social life of North Gujarat has no limited relations, expressed through uncle- auntie but all the relations have their own titles. They have their own dignity and value.

The major role in the families of North Gujarat is played by grand- father and grand-mother. Amrut Patel enlists the main branches of the family:



Grand-father and Grand- mother are central figures in the joint family. They shower warmth and love to all family members. The grand- daughter is very dear to them. The daughter also has love of maternal grand -mother and grand - father. Even the grand-daughter wishes that the first rain may drop upon the grand- father's land and then elsewhere. When she is in agony or sorrows, she sends the message to her grand- father. The grand- father is very intellectual and emotional person in North Gujarat. When he receives a message of the grand- daughter's pains he consoles her that her brother will reach her. The grand- father's efforts to make the grand- daughter happy are sung.

"સવારે ઉઠીને બઈનો દાદો રે આયા

કાંય નવસો ઘોરીડા લાયા જો" <sup>1</sup>

(The grand-father rushes with all materials)

In another folk song the same subject takes place, the grand -daughter reminds the grand- father singing:

"મારા દાદા ન તેડાવો વાળ્યો વાલ્ય,  
મારો દાદો ખોળ લેશી વાળ્યો વાલ્ય,  
મારો વેછુડો ઉતરાવશી વાળ્યો વાલ્ય." <sup>2</sup>

(Call my grand-father, he will relieve me from pains)

The grand- daughter has faith in grand- father's love and capacity. He is a respected person for her. Amrut Patel notes that grand children are interest of grand- parents' capital. The grand- mother possessed a little status in folk songs of North Gujarat. The main cause of this status is father dominated society.

The parents (Father- Mother) possess subordinate status in the family. Grand- parents look after all family matters. Father is the earning person, mother looks after cattles and house- hold activities. Amrut Patel states that in kadva Patidar community, the status of father is subordinate as there is no folk song refers to father. Mother is the most lovable person. She offers everything to her daughter in marriage. She is closest to her. Mother walks with her daughter up to the boundary of the village to bid farewell. In a pathetic ballad, a mother bids farewell to her daughter who is to undergo sacrifice for the welfare of the village. In North Gujarat daughter is considered a person whom a mother can talk with intimacy :

શોગા મોચી બેઠાં માતા રે બોલ્યાં  
વાતનો વિહોંમો આયો લાલ સુંબી લ્યો <sup>3</sup>

(Mother sitting on a small cot says that she can talk now)

It is reciprocal. Even daughter finds solace talking to her mother. Selfless love drops from their relations. Next to grand- father mother is the person whom the daughter sends a message through a bird:

પાળી રે બેઠા ઓ પંખીડા, મારો આટલો સંદેશો

બઈ જાજે જો

મારી માતાનં જઈ ઈમ કહે જે, તમારી દીકરી વનવાસ

વેઠ જો

સવારે ઉઠીને બઈની માતા રે આયાં, કાંચ નવસો જોટડીયો

લાયાં જો- <sup>4</sup>

(O bird! tell my mother that your daughter is isolated, mother reaches in the morning with all materials)

In a ballad ‘Ranglolani’ impersonality is sung. Mother-daughter dialogues bring depth in their relations. It is also sung in a folk song that mother will listen to her sorrows. Even mother- son related songs are found in a little quantity. Brother- sister relationship is pure and pious. In folk literature brother cures sister’s pains and pangs at her in- laws. Brother is also requested in a message and he reaches to her with what she wants. When the in- laws blame and curse her, he requests the in- laws to get what they want from her:

મારા વીરા ન જઈ ઈમ કહેજો

તમારી બેની વનવાસ વેઠજો.

સવારે ઉઠી ન બઈનો વીરો રે આયા,

કાંચ નવસો સાડુલા લાયા જો.

લ્યો રે વેવંણો લ્યો રે વેવૈયો,

મારી બેનીનાં મેણાં ભાગો જો – <sup>5</sup>

(Tell my brother to relieve his sister, the brother reaches with many sarees saying take!, to the relatives of in-laws and don't blame my sister!)

Sister feels very happy when she hears good news of birth of son to her brother. Brother is like a prince who offers her saree when she comes to see the born baby. She always desires prosperity and peace of her brother. Brother and grand -father are two important rescue forces for her. In a song the mother- in-law curses the daughter –in- law that her brother has become a saint. She feels very shocked. She thinks that nobody will help her and commits suicide. She sings:

પરભુ, વીરા વિના શી બેનડી

માજયો મનખો ફરી નઈ આવરે લોલ – <sup>6</sup>

(How I can live without my brother!)

Even sister desires more from brother when brother gives everything. She wants more. Finally, a clash comes out. The songs present very pathetic picture of women that they don't even get enough food to eat. North Gujarat has tradition that the grand –parents don't take even water of the in- laws of their daughters. Only brother can look after her by going there.

The sister- in- law and brother- in- law (younger) (Diyar- Bhojai) are at the centre in some folk songs. The relationship is joyful for their mischievous, mocking nature. In a few songs the brother- in- law seems a thief, useless, hateful to her. In place of her own brother, she seeks such love from him. The sister-in-law mocks at him in many songs. She sings:

મી વાયું જીરૂ, દિયોર વાઈ ભોજ,  
મારી સૈયર, વાડીમાંનું જીરૂ!  
મી ગણ્યા રૂપિયા દિયોર, ગણ્યા ઠીકરાં,  
મું લાઈ ભેસ દિયોર લાયા ગધું – <sup>7</sup>

(I sew money plants and brother- in- law sew intoxicating plant, I reaped money he reaped useless things. I purchased buffalo, he- an ass.)

Here, the tone is not of mockery but of humour. The brother- in- law plays mischief with her sister- in- law, she urges him not to embarrass her. She compares him with low caste person and even his wife too. She doesn't feel insulted to his words but his wife's words irritate her. The younger brother- in - law plays with her and tries to keep her happy with many devices. She sings:

નેનો દિયોરીઓ લાડકો રે,  
લાવ્યો મેંદીનો છોડ,  
મેંદી રંગ લાગ્યો રે.  
વાટી ઘૂંટીને ભર્યો વાટકો,  
ભોજઈ રંગો તમારા હાથ,

મેઢી રંગ લાગ્યો રે.  
હાથ રંગીન દિયોર શું હે કરું?  
તમારા વીરો ગયા પરદેશ  
મેઢી રંગ લાગ્યો રે – <sup>8</sup>

(O, sister- in- law paint your hands with mehndi, how can I paint; my husband has gone abroad!)

Even he is the source to please the sister- in- law. She doesn't wish that the younger sister- in- law be equal to her. She sings for lower status of the wife of the brother- in -law. She hates him for his wife has given a female child. There are many incidents of the sister- in -law's curses to him, the brother- in- law takes it to heart and fulfils her wish.

Another stinging as well as loving person to the sister –in- law is the sister of her husband. In Hindu society, the sister of the husband possesses extra - ordinary status at in –laws. She tells everything to her mother related to her sister- in- law She wants that her mother may scold her sister- in law. She is always with her sister- in- law and acts as a spy. Whenever the sister -in -law makes a mistake, she adds spices and complains to the elders. She is committed to embarrass her sister- in -law any how. Sometimes, it leads the sister- in- law to suicide. Here, a woman cursing a woman is reflected. The harassment of the sister of her husband is so much that she addresses her grand- father :

દાદા મારા નણદલડી મત જોજો જો

નણદલડીના ઓહામોહ નંઈય ખમું<sup>9</sup>

(Please don't send me to the house with a sister of my husband for I won't bear her curses and blames!)

In folk songs, mother- in- law possesses position next to the grand – mother- in- law for the bride. She acts as a woman with power. She can blame and scold the grand daughter- in- law anytime and anyhow. She curses the grand – daughter- in- law. A few songs present picture of loving, generous figure considering the daughter- in- law as daughter. It's due to change of time and behaviour, otherwise the mother- in- law seems unbearable. Blaming, disturbing mother- in- law is sung. The husband has little reverence in the family. He can't speak on behalf of his wife. Amrut Patel presents the adverse picture also where the daughter- in- law possesses supremacy:

વઉ બેઠાં ઓસંગ ઢળી,

સાસુ બેઠાં સમર ઢળી

એટલું કીધું ન બઈનં રીસ જ ચઢી,

ઘડબડ ઘડબડ ઘોડી જઈ

વળો વળો મારી બઈય જી રે

તમને ઈકા લખી આલું

ચાંદો સૂરજ બે સાખીઆ લખ્યા,

રાંમ લખમણ બે બંધેવા લખ્યા<sup>10</sup>



(The mother –in- law fans the daughter- in- law but the words of the mother- in- law bring wrath and she runs fast, the mother- in -law requests her to offer her golden Lanka, the sun and the moon are witnesses.)

The daughter –in- law dislikes the words of the mother- in- law. Sometimes, the daughter- in- law is smart and embarrasses the mother- in- law.

In the view of the mother -in –law, the daughter- in -law is also shameful, quarrelsome, opposing. The same attitude prevails about mother- in- law. In their relationship quarrels, revenge, mockery, cruelty take place. There is also a sacrificing woman dying for the welfare of human beings and animals. Vadnagar’s Sharmishtha pond is associated with such a legend. The pathetic picture of the daughter- in- law is sung :

દાડ દળાવે, મનં રાતલડી ખંડાવ

હો સઈ,

પાછલીઆ પરોઢિયે પાંણી મોકલ

હો સઈ

ઓસંગ ઉઢાંણી, પાજેઠી ખેચણીયાં

હો સઈ

ઓરડે ઓસરીએ વહુ બેડલાં તમારાં

હો સઈ <sup>11</sup>

(The mother- in -law prepares to harass the daughter- in- law)

There are many incidents of forcing the daughter- in -law to suicide in villages.

Amrut Patel finds marital and erotic pictures in folk songs. The best imaginary picture of marital status is found in song where Lord Shri Rama and Sita sit on swing. It is the happiest picture of love between a husband and a wife. The image of Asoka tree adds blessings to the couple. There is also a picture of first love symbolically reflected. The conjugal Love is presented through divine figures like Rama-Sita, Radha –Krishna, Shiv- Parvati. Even warmth of marital life is sung in songs. The wells, ponds, farms are meeting places of the youth. The symbolic meeting of champa and kevda is reference to first meeting of two amorous fellows. There are enemies of happy couple- the mother- in- law, neighbours, sister- in- law.

The Nature is catalyst to conjugal love. Separation from the husband affects the wife. It is the sad side of marital life. In fact, there is sacrifice of physical love for the sake of family in folk songs. The separated wife writes many excuses about death of mother, grand- father, marriage of brother, sister but when she writes about a black serpent stung, he sends a reply that he will return after a few days. She feels blessed and starts preparations to welcome her husband. Intimacy of her husband brings changes in her body.

The fairs of the villages are referred to as meeting places for young boys and girls. The communities enjoyed such fairs and they became place for mischief

of the youth. The mischiefs of young boys are dear to the girls but they try to ignore them. The reference to the growing age and its agony is sung:

જોબનીયું આજે આવ્યું ન કાલ જાશે

જોબનીયું નંઈ આવે વાર્યોવાર <sup>12</sup>

(Youth will pass soon and will never return)

Physical dissatisfaction may lead to infidelity. It brings pathetic end of relations. The step- wife is mentioned. Her arrival changes colours of marital status. The parts of body are compared to natural elements. Husband- wife love is unique; it brings physical, mental and emotional attachment. It's bliss for man and woman. The curses of society are also part of disturbance in love of couple. The natural presentation of human emotions in community is reflected in folk literature. The folk songs present embarrassment of a woman's mind and heart. Love begins from mischief and witty puzzles with pun between a boy and a girl. The symbol of scorpion presents stings of love, sweet and sour feelings are part of a marital status. The first sight love is also presented in folk songs. The beauty of the body is symbolized by many natural objects. The women dream of making them up with ornaments and they crave for such ornaments. She sings:

આજ માર કડલા લાચે હો રોમ

પરણીશં પાતળીયા કાંન

ભઈ ડોસીડા તુ મારો વીર

આજ માર ચૂંદડી લાચે હો રોમ

ભઈ મણિયારી તું મારો વીર

આજ માર ચૂડલા લાયે હો રાંમ <sup>13</sup>

(I want anklets, sarees, and bracelets)

Folk songs witness superstitions, doubts of traditional and contemporary social life. They are parts of routine life in rural area. Man lives among traditions, passions, emotions, expectations and disappointments. The folks of rural area have open minds, they seem what they are. Superstitions take place in every house. Good omens and bad omens were considered before doing any good work. The following lines reflect signs of bad omen:

કાળો બળદીયો, કાળીવેલ, કાળાં વસતર પેરી ન બેસે

પહેલો રે રથ લખમણ હાંકીઓ, ન આડો નાગ ઉતરીઓ

લખમણ મારા બંધવા રે, અમન અપશકન થોય સં <sup>14</sup>

(Black bullock, black plant, black dresses, the black serpent crossing the way, don't ride on chariot, they are bad omens) In North Gujarat the rural folks believe in omen yet. The black serpent or the cat crossing the way, donkey or owl's voice, crying children, tied wood sticks, widow, person with milk or butter milk are signs of bad omens. The good omens are sung as:

ધરમ રાજા ઘોડો પાવા જાય રે

.....

મળી રે ગવરીઓ રે ચાર

ચારોના આરી ચાર વાછડું

એય શકન ભલેરાં થાય રે

.....

મળી રે વહુવારુ રે ચાર રે

ચારોના હાથમાં ચાર બેટડા

એય શકન ભલેરાં થાય રે

.....

મળ્યો રે નેહાળીયાં રે ચાર રે

.....

એય શકન ભલેરાં થાય રે

મળી રે કુંવાશીઓ ચાર રે

.....

ગૌરીને પૂજવા જાય રે

એય શકન ભલેરાં થાય રે <sup>17</sup>

(Four goats with calves, four brides with four sons, four school children with four bags, four spinsters with vessels to worship Parvati are good omens)

Superstitions are part of illiteracy, ignorance and orthodox beliefs. The people got affraided of curses. They are inspired by myths where such contents take place.

The bee entering the mouth conceives a child, serving a sadhu with food brings heaps of gold, cutting banyan tree brings havoc, lamps on every leaf of banyan tree are beliefs rooted very deep. Miracles create fear, fear faith, faith brings worship. In some of the superstitions, science plays role. Folks don't believe in

science easily but believes in religion. Science with religion becomes acceptable. Banyan tree is considered miraculous hence people don't cut it and preserve it. Generally, the miracles are presented with mythical elements and legendary contents. Even historical facts are distorted to create a legend and they become beliefs. Such superstitions have been flowing and have been observed still, even in 21<sup>st</sup> century of science and machines.

In the final part Amrut Patel discusses humour and mockery in Fatana (Marriage songs). Amrut Patel repeats his words that since 1920, wedding songs with mockery have been fading. He has collected such songs moving village to village like Maktupur, Sinhi Ganeshpura and Soneripura meeting people of Rabari, Patidar, Rajput and Harijan and Raval communities. He classifies such songs with two features- they are eventual and with abuses. These songs have no bad intent of insulting. They are only to create humour and enthusiasm. The wedding ceremony is the only occasion when women sing with abuses, mocking the elders innocently. Amrut Patel finds them in fixed phrased forms.

Champani Kalionma Kasturi was published with financial assistance of Gujarat Sahitya Akademi, Gujarat State, Gandhinagar. Amrut Patel dedicates the work to his father Parshottamdas Patel. The title is very conspicuous. 'Champa' flower is full of fragrance and beauty. 'Kasturi' is precious, found in the nabhi of deer, full of incense. Folk literature is very precious and spreads fragrance in

every generation. He contributes his views in nine parts and discusses nature, kinds and social relevance of different forms of folk literature.

The first part he discusses is on 'Folk-lore'. He explains the term that it was originated by William John Thomas, pen named "Martin" who used it first on 22<sup>nd</sup> August, 1846, Martin wrote a letter to the editor of 'Athenian'- monthly magazine to use 'folk-lore' for 'volksunde' or 'Popular antiquities'. In Europe folk lore was entitled as 'antiquities', in Germany Jacob and Wilhelm brothers edited folk tales.

The term 'folk' is derived from Anglo- Saxon term 'folk' and German 'Volk'. Amrut Patel finds the meaning of 'Lok' in Rigveda as 'place' or 'world'. In Sanskrit the broad meaning leads to human beings. It is believed to be uncivilized people, especially illiterate or slightly literate rural people. He quotes Jaymalla Parmar who writes in 'Loksahitya ane Sanskruti' that natural, direct, spontaneous expression of ancient people is folk lore. He adds that such expressions must be in the dialects of people. The soul of folk lore is oral tradition. It reflects the mind of people.

Amrut Patel mentions Kanubhai Jani's classifications of folk lore from 'Vidyapith' bi- monthly magazine. They are:

- (i) Folk-lore related to physical life of people: includes buildings, clothing, foods, professions, furnishings.

- (ii) Folk-lore related to social life: includes rituals, customs, marriage, death functions, herbals, omens, dreams, beliefs etc.
- (iii) Folk-lore related to folk arts includes music, dance, drama, painting etc.
- (iv) Folk-lore related to folk literature: includes speech of folks.<sup>16</sup>

Going ahead, he discusses the term folk-literature. He believes that the term 'literature' was used in English before Sanskrit. He thinks that Sanskrit had the term 'Kavya' for "Sahitya", literature means an art of words. He considers folk literature by the people, of the people and for the people. The critics find no perfect definition of folk lore or folk literature. They discuss the essentials of these terms. Folk literature has fixed phrased forms and unfixed phrased forms.

Apart from his book Lokgit: Ek Adhyayan Amrut Patel discusses the nature of folk song in this book. He considers folk song to be a song to be sung. In folk song, singing is an inevitable condition. Rhyme, rhythm are important organs. The words are not for printing but to be sung with melody. They have traditional tones. They have intonations higher, lower notes creating rhythm. Encyclopaedia Britannica defines folk song as "Primitive, spontaneous music has been called folk song." Amrut Patel sums up by noting some features of folk song:

- (i) Folk song is musical form
- (ii) Folk song has been preserved by oral traditions



- (iii) Folk song is unknown community creation
- (iv) Folk song expresses natural expressions of human minds
- (v) Folk song contains image of human culture <sup>17</sup>

The first feature considers variety of music due to repetitive line and lines with changing tone. Parenthetic refrain is marked and even recurrent passages follow. Even incremental refrain is marked in songs.

In his views on kinds of folk- song he finds quantity and variety of it. He mentions Ranjitram Mehta who classifies folk songs into four kinds:- Bhajan, Humorous songs, Pathetic songs, Historical songs .Amrut Patel sets the kinds of folk songs mentioned by Zaverchand Meghani in his own style :

(A) Songs sung by females

- (i) Rannade's songs
- (ii) Halerada (lulling songs)
- (iii) Puzzles for children(riddles)
- (iv) Puzzles for rituals (Vrat)
- (v) Marriage songs
- (vi) Mockery songs (Fatana)
- (vii) Ballads
- (viii) Songs sung while flouring grains
- (ix) Crop Reaping songs
- (x) Death songs

(B) Songs sung by men

- (i) Eunuch's songs
- (ii) Garbi on Navratri
- (iii) Songs with Ravanhatha (Music instrument)
- (iv) Farmers' songs
- (v) Turi singing with female voice
- (vi) Male Marriage songs of Luhar community
- (vii) Bhavai songs
- (viii) Songs of Garba
- (ix) Khoja songs
- (x) Jain songs
- (xi) Bhajan<sup>18</sup>

A detailed study of the kinds of folk songs is done by Khodidas Parmar as follow:

(A) Songs sung by females

- (1) Betrothal songs
- (2) Songs while writing about marriage
- (3) Sanji songs
- (4) Songs of setting mandap(canopy)
- (5) Worshipping the wheel of the potter
- (6) Songs on brining clay
- (7) Worshipping the drum

- (8) Songs for procession of the groom
- (9) Songs of offerings from brother
- (10) Songs to invite unafraid(Symbolically Mouse)
- (11) Jad vahvana song
- (12) Songs to rub turmeric
- (13) Vana's songs
- (14) Morning songs
- (15) Randal's songs
- (16) Departure of the procession's songs
- (17) Arrival of procession's songs
- (18) Songs to distribute jiggery(sweet)
- (19) Mamera's songs
- (20) Welcome songs
- (21) Wed- lock songs
- (22) Banquet songs
- (23) Songs of marriage place
- (24) Farewell songs
- (25) Songs to bid farewell to bride
- (26) Songs of farewell to daughter
- (27) Songs when the procession reaches to the home of the bridegroom
- (28) Songs to displace the muse.<sup>19</sup>

Amrut Patel quotes Ramnaresh Tripathi who mentions eleven kinds of folk songs in his “Kavita Kaumudi” (Part-5). They are:

- (1) Songs related to samskara
- (2) Songs of flour wheels and weaving instruments
- (3) Religious songs
- (4) Season songs
- (5) Songs on agriculture
- (6) Songs while begging (Beggars songs)
- (7) Fair songs
- (8) Caste songs
- (9) Adventurous songs
- (10) Ballads
- (11) Songs on experiences <sup>20</sup>

Amrut Patel considers universality of folk songs and he classifies them into eight parts. They are:

- (1) Kinds based on areas:
  - (i) Town folk songs
  - (ii) Rural songs
  - (iii) Songs of hilly areas.
- (2) Community related songs :
  - (i) Bharathari's songs \_

(ii) Beggars' songs

(iii) Sadhu's songs

(3) Songs based on age :

(i) Children songs

(ii) Youths' songs

(iii) Old people's songs

(4) Songs related to sex :

(i) Female folk song

(ii) Male folk songs

(iii) Eunuch's songs

(5) Religious folk songs :

(6) Folk songs based on human activities

(7) Songs on seasons

(8) Kinds on the forms of folk songs<sup>21</sup>

A few of the above inspire dance and others are meant to be sung with rhythm. Rhythm in any form is the soul of folk songs.

In the fourth part Amrut Patel discusses "Ballad and its Future". Folk lyrics consist of folk narratives and ballads. He rightly states that ballad was originated from the Latin term 'Ballare'. In Gujarati they are called 'Kathagito'. Amrut Patel summarizes the following features of ballad:

→ Ordinary features:

- (1) Unknown creator
- (2) Oral tradition
- (3) No impression of the creator
- (4) Many versions
- (5) Regionality
- (6) Combination of word and music
- (7) Many types of refrains
- (8) Simple expression in straight and easy language.

→ Extra-ordinary features:

- (1) Presentation of tale or incident or occasion
- (2) Sudden opening of the subject matter
- (3) Content proceeds with speed
- (4) Logical leaps in the flow of incident
- (5) Dialogues
- (6) Dramatization
- (7) Same refrain
- (8) Incremental repetition
- (9) Repetition of same lines
- (10) Main incident centres round only main character
- (11) Chronological presentation of the order of incidents
- (12) Static character

(13) End with a moral otherwise sudden end.<sup>22</sup>

He illustrates the ballads of North Gujarat with these features. Discussing the features, he illustrates ballads like 'Fula Lolani' 'Mena Gurjari', 'Jahma Odani', and 'Vahue Vagovya Mota Khorda' and mentions that the creator of these ballads is unknown; it might be created by a group or a community. In absence of printing press it might be received orally month to month. Being a creation of a group or a community there is no impression of the creator. It passes on and on with new versions. The region North Gujarat takes place in ballads of the area. The descriptions, observations, characters, objects, forests, mountains, ponds, all belong to the particular area. The community of the area like Rabari, Patidar, Raval and Thakor all take place in the ballads of North Gujarat. He notes some common elements but peculiarities of each community are different.

Ballad has no figures of speech or metrical qualities. The figures of speech are considered only for rhythmical effects. He illustrates some ballads with historical reference, with direct presentation, and moves fast. The illogical leaps create diversion of the subject. In some ballads vacuum is created between two parts. Dialogues are found in historical, mythical, social, imaginary ballads. Dramatic change takes place in ballads. It may be in the beginning, in the middle or in the end. Refrain is the same and works as the central part of the ballad. He illustrates the following ballad:

મારું સોનાનું સ બેડું ક,  
મોણીગર રસિયા, એક મોતી સવાલાખનું  
અમે સરોવર જ્યાં તાં પોણી ક,  
મોણીગર રસિયા, એક મોતી સવાલાખનું.  
પાળી વણઝારાનો બેટો ક,  
મોણીગર રસિયા, એક મોતી સવાલાખનું.<sup>23</sup>

Principle of formulaic theory works in ballads. Ballad moves around a single main character.

In a ballad related to ‘Malu Mevasi’ infidelity of wife brings tragic end. It gives a message that infidelity is harmful. Any how Amrut Patel considers repetition of the same line in a ballad as a spine to the form of ballad. Beauty and wrath of Nature are reflected in lyrics. In folk lyrics all seasons take place. Amrut Patel finds beauty of seasons and joy of Nature in many folk songs. Every month has its own quality and peculiarity. Spenser’s ‘Shepherd’s Calendar’ expresses twelve months of a year with changing forms of Nature and human nature. Likewise, the folk songs also present seasonal beauty and festivals. The folk life was based on routine professions and movements of such professionals were sung in seasonal songs. The man goes to earn at remote place and the wife feels isolated and separated. She sings:

કારતક મી તો કસટીન કાઢ્યો  
નરભ થયો નંદલાલ !



રમવા આવો ન  
માગસરી રે મારગડે રમતાં,  
ભેળાં બેસી ભોજનિયા જમતા,  
અમ વાહલા વિના કાંય નહ ગમતાં,  
નરભ થયો નંદલાલ !  
રમવા આવો ન.  
પોષ મહિને પ્રોણ તજુ છું,  
સૌ લોકની લાજ લોપું છું,  
સંસાર ત્યાગ કરું છું,  
રમવા આવો ન.  
ફાગણ ફર ફરતી હોળી,  
છેયાં ભર ગુલાબની ઝોળી.  
ઘડાલા વિના કુણ બેલ હોળી,  
રમવા આવો ન રે <sup>24</sup>

(I Passed Kartak, first month of Hindu calender any how, Magsar playing and eating together, Posh is unbearable, Fagan is torturing for all play with colours but how I can play without you! )

Here, festivals are celebrated among family members but in absence of husband, she is very sorrowful. Going ahead, she sings :

વૈશાખે વન રે કોયલ બોલે,  
એવું મારું હૃદયકમળ ડોલે,

ના આવે તોય તમારા તોલે,

ઓધવ અમને વિસાર્યા વાલે <sup>25</sup>

(In vaishakh peacock sings and my heart dances. It doesn't give pleasure to me yet without you.)

Finally Asad is a month of hope and fulfillment of dreams. She sings:

લાલજી ! અહાડ મહિને અમારી

આશા પૂરી કરો હો લાલ !

વેલા આવજો હો લાલ <sup>26</sup>

(O, son of my mother- in- law, return as early as possible and fulfil my hopes.)

Amrut Patel points out some features of songs to be sung during twelve month :

- (1) Tone and rhythm conspicuous and euphonious, serious, pointing separation, Pathetic.
- (2) Based on separation, pathos prevails
- (3) Lord Krishna appears as a man (Husband) gone abroad
- (4) Every peculiarity of the month is sung
- (5) No minute observation of seasons
- (6) Monsoon is prominent to other seasons with pains of separation. <sup>27</sup>

Amrut Patel considers refrain as the base of ballad. The repetition of it brings beauty to ballad. It makes ballad musical. Even in the case of singing; both the singers and the listeners enjoy repeating the lines. The refrain may be of one, two,

three, four or more than four lines. Some phrases or words work as hangers for rhythm. Amrut Patel illustrates all types of refrain, e.g.

આઠે કુવાન નવા પાવડા રે

કોન રમે જેડી દડો રે.

નવસેરી પોણીઆરીઓની હાર રે

કોન રમે જેડી દડો રે <sup>28</sup>

There is no relation to main content of the ballad, it has only rhythinical base. Sometimes a few words or phrases are changed in repetition.

Amrut Patel discusses the use of language in folk songs. He has used the following techniques to maintain originality of the song.

- (1) The song to be recorded in original voice of the informants
- (2) Recoded voice to be taken down on paper according to pronanaiton.
- (3) Again to meet the informant for assurance of originality and correctness.<sup>29</sup>

He also notes that the informants belong to the area surrounding Mehsana hence Mehsani, Pattani (area around Patan) dialects are used in folk songs of recorded speech from the informants. Jayant Kothari finds that the people of North Gujarat don't pronounce ‘‘જ’’ but use ‘ર’ in place of that. Amrut Patel refutes his argument quoting the songs sung around Visnagar with proper use of ‘જ’. It means that whole North Gujarat doesn't have that quality. When a consonant follows nasal consonant / m,n,η/, nasal accent is formed, e.g. રોમ,ગોમ,નોમ

The pronunciation of ‘છે’ is done with ‘સ’ e.g.- ‘રુદ્ધકમળમાં રમે સ.’. Likewise, the variety of pronunciation of ‘ઓ’, ‘એ’-‘આ’ ઓ, એ ય-છ સ-શ takes place in North Gujarat. ‘સ’ is changed with voiceless ‘હ’ e.g. હોમો મળ્યો સ્યાર નેહાળિયો રે.....

When ‘ર’ is before ‘ડ’ and ‘ણ’, then ‘ર’ turns in to ‘ય’ e.g. બોરડી > બોયડી When ‘વ’ follows ‘આ’, ‘ય’, ‘એ’ ‘જ’ ‘ઈ’ the said ‘વ’ is lost.

Other changes are marked in loss of ‘આ’ when it is before ‘ઈ’ બાઈ □ બઈ, ભાઈ □ ભઈ in the some way આઉ □ અઉ e.g. ખાઉ □ ખઉ occurs.

Amrut Patel enlists a few words of the region which are to be archaic. They are હઈરાખ (પકડી રાખ – hold), સોરી (છોડી girl) સોરા (છોકરા – boy), વાયરો (પવન – wind), મેલ (મૂક – put), આબ્બુ (આવવું – to come) વાસ (વાખ close), આલ (આપ – give), હેટું (નીચે – down), તાણં (ત્યારે – Then), હેડં (ચાલ – come on)

In the eighth section Amrut Patel discusses versions of folk songs. He finds variety in such versions. In the versions sometimes refrain remains the same, then version differs from region to region, dialect to dialect, town to town, village to village, caste to caste and even from person to person. There are a few causes- that they might be differences in regionality, dialectical, loss of mnemonics. The differences in versions are of the following kinds:

- (1) Only refrain differs and content and lines are same. There might be change in tone and rhythm in case of different region.
- (2) Refrain remains the same and other lines change.
- (3) Refrain remains the same but changes are only in few words.

- (4) Different end
- (5) Different opening
- (6) Miscellaneous changes.<sup>30</sup>

The versions are only a part of its passing from mouth to mouth, region to region. People can change according to their interests, senses. Anybody can change anything from the original folk song. It has changes of tone, rhythm and dialects in different regions though the distance is about 20 to 30 kilometres.

Amrut Patel studies folk songs with social perspectives of it. The Transmission of ballad is obvious but folk songs demand certain conditions that they have tone and rhythm to be memorized easily, acceptability of the subject.

In North Gujarat Patidar, Thakor, Rabari, Harijan, Prajapati, Nayi, Suthar, Darji, Brahman, Raval, Muslim, Vanik, Modi communities live peacefully, co-operating one another. He considers that the main social topics of folk songs of North Gujarat are bride's condition, quarrels of the mother- in- law and daughter- in- law, sister- in- law taunts, importance of agriculture, rituals, beliefs, low aged marriages. In ballad kidnapping of Hindvani by Mughal sardar, Mughal- Hindu clashes, sacrifices of newly married brides are prominent subjects. History of Patan, Vadnagar, Siddhapur and surrounding places takes place in folk songs.

The reflection of particular community appears in their songs. The folk songs don't involve fanciful matters. They depict what happens in the society. Inter - community related songs are also witnessed. The striking matter is that the songs

have no limitation of any community. There are a few songs expressing particularity of community. The following reference brings the fact that it is of Rabari community for the community used ‘milk’ and ‘ghee’ freely:

માંય જેબર જી વાળો રે સુંદર શોમળીઆ.....<sup>31</sup>

Patidar’s song refers to matters related to agriculture as :

મી તો પોણી ગળત કાઢ્યો રે સુંદર શોમળીયા

મી તો જોટડયો દોહત બાંધ્યો રે સુંદર શોમળીયા .....<sup>32</sup>

In fact, folk songs are the only means of entertainment without electronics and electric instruments. They are live mediums of human nature and expressions.

## Reference:

1. Amrut Patel, Lokgit: Ek Adhyayan (Vijapur:Amrut Patel,2001) p.33
2. Ibid,p.34
3. Ibid,p.38
4. Ibid,p.38
5. Ibid,p.42
6. Ibid,p.44
7. Ibid,p.48
8. Ibid,p.51
9. Ibid,p.57
10. Ibid,p.64
11. Ibid,p.69
12. Ibid,p.84
13. Ibid,p.93
14. Ibid,p.95
15. Ibid,pp.95/96
16. Amrut Patel, Champani Kalivonma Kasturi (Maktupur:Amrut Patel,1992) p.8
17. Ibid,p.19
18. Ibid,pp.23,24

19. Ibid,pp.24,25
20. Ibid,p.27
21. Ibid,pp.28-30
22. Ibid,pp.35,36
23. Ibid,p.59
24. Ibid,p.87
25. Ibid,p.88
26. Ibid,p.88
27. Ibid,pp.89,90
28. Ibid,p.93
29. Ibid,p.102
30. Ibid,p.109
31. Ibid,p.148
32. Ibid,p.148



**CHAPTER-V**  
**FOLK TALES: A STUDY OF**  
**“APNA OTHA”**

In the field of folk-literature the term ‘Otha’ is uncommon. A few persons know about the term. Amrut Patel defines the term that ‘Otha’ is a singular form of ‘Othan’. It seems to be derived from Sanskrit. Bhagvad Gomandal has various twenty meanings of the term. It means dark and separate place, a veil, a story or a tale a stain, a place to hide one self, illustration and example. There are usages of the term in Gujarati proverbs, phrases and idioms. Amrut Patel follows the meaning of Bhagvad Go- mandal as ‘a story or a tale’. He considers it a short tale only. He notes that such short tales are part of Kathasarit- sagar. It shows its antiquity. It is believed that the form might be very ancient in oral literature.

Like the short tales, ‘Othu’ is also striking and interesting having a meaning in it. It has precision of words and expansion or meaning. It might have emerged as a result of discussing some secret matter in isolation. The dominant fellows of the ancient time were clever in presenting such ‘Otha’. They used to compare and find solution of the tied issue. Even in daily discussions and negotiations the folks have tradition of talking in aside. Now such short tales with meaning are rarely narrated in gatherings or conferences. Amrut Patel considers expansion of education, mass media, economic prosperity, changes in life styles,

for such a vanishing form. He expresses his pleasure for saving such Otha. He forgets about difficulties in collecting such 'Otha' as he feels pleasure in saving them for the generation of future. He has been laughed at by educated people during their collections. To collect such otha he has heard many old people and taken down them on pieces of papers.

Amrut Patel notes that such otha have different subjects. He collects them into twelve parts regarding to their differences. He considers the art of presentation of such very valuable as they have been part of oral traditions. They are collected in original typical dialects of the folks of North Gujarat. It might be a content of research for the linguists too. The first part of the collection is about the origin of different castes.

The classification comprises short tales on four castes- Nagar, Prajapati, Vaghela and Limachiya. Nagar caste is the result of immoral relations of a Nayak and a Garasiya with Rabari woman. When a child was born, they collectively took the first letters of three castes and named the child 'Nagar'. The children of this fellow later on became known as Nagar.

Prajapati community was born as an effect of Electra complex of the king towards his own daughter. Being the owner (Dhani) of people, he can do it. His and his daughter's children have been called Prajapati. Likewise, Vaghela is the name based on the incident of a child of Rajput couple who left it near the cave of

tiger. The child grew up with tigress's milk and walked like tigers. A king saw him and brought to his palace and named 'vaghela'. Limbachiya is the caste called so because they took their safety place in the trunk of lembda (neem trees) to save themselves from the wrath of the soldiers of the king for a fellow wished to marry the princess of the king. The authenticity of such otha is doubtful but it may be to seek pleasure and to mock at certain castes.

Likewise, the second part consists of short tales related to several castes. In such tales there is a message and they end with rhythmical prose or verse line. It's a salient feature of such otha. The narrators include all surroundings to make the tales interesting in tone and content. The Vaniya community is known for cleverness and sharp intellect. In four tales, there are references to the sharp intellect of this community. Though he witnesses fight between Garasiya and Muslim, he intellectually says that he closed his eyes as they brought out their swords. The courtiers praised his cleverness. Even a tale reveals how an anti-social neighbour drags one into difficulty. Musabhai's incident shows Vaniya's quality as wisdom's son When all donate things Musabhai (Vaniya) says that he will donate wind and water.

The folk tales related to various communities are narrated keeping in view the special feature of each community. Brahman's quality of performing rituals and the tradition of bald head of the widow are narrated in short tales related to

Brahman community. Further, Amrut Patel collects short tales on Patel, Rabari, Thakor, Harijan, Ganyaja (Barbers), Rajput, Kumbhar, Darji, Mochi, Miya (Muslim) communities. They present their specialities and qualities of these communities. The main intent remains of poking fun out of such tales. The short tales related to Patel community present innocent nature of men and women of this community. The immoral relations of the companion/helper (hathi) with the females of this community are presented. There are references of fearing quality of this community hence they kept companions of Thakor community being strong physically. The tales create humour and pathos. The wife of Patel goes to the farm taking lunch box but Patel eats away everything without thinking about his wife. The wife reached late and remained silent which became pathetic for her. The major tales are based on form related content.

Rabari community is associated with animal husbandry and milk production. In this community, females have prominence. They handle all practical matters of the family. The tales of females of Rabari community have infidelity. Being sharp in intellect, the females of this community possess attraction among the males of other communities. The tales also present lack of common sense in males.

Thakor community was known for breaking into houses, security services, piloting the marriage processions. Even they worked in the farms of Patel

community. The tales related to their community reflect these qualities. The men of the community kill the rabbits with curved sticks (kator). The community gets irritated immediately. The tales witness such incidents where the husband hit wife whatever they have in hands without any thought in mind. They are short tempered.

Then the tales about Harijan community take place. The community works in the farms of Patel community. They also perform duties to sweep the streets and the village. They have little knowledge of fashion and food. The tales present irony on their intellect. The humorous tale about the frogs and the crow is related to this community. They believe that the cows lead us to God. Once they hold tail of a cow and in the middle of the sea a girl asks about the gift. The person leaves the tail to show the size of the gift and all die and become frogs and the girl laments saying ka ...ka ....ka...ka and becomes crow.

Ganyaja (Barbers) know every matter of the village. Their work is to shave people. Where ever they go, they bring out every information of that family. They are fearful community. They were dependent upon other communities. Their occupation related tales are narrated to bring humour from them. The other communities mock at them as they have to go to every house to convey invitation on behalf of the host on good and sad occasions.

Amrut Patel collects short tales related to Rajput, Kumbhar, Darji, Mochi and Vaghari community. These communities contribute to the various occupations of villages. Kumbhars are potters; they prepare pots and earn money. Their tales are related to their vehicle donkey. It is believed to create fun that other communities have humorous marks about them. Darji community and clothes have relation. The short tales have messages from their profession. According to the profession, the typicality of the particular community takes place. Vaghari community is referred to in a proverb with reference to the lizard. These communities are believed to have lack of common sense and it is laughed at by other communities. The males generally get together at night and create fun by narrating such short-tales. The style of concluding these tales rhythmically is peculiar feature.

The community based short tales represented the weakness of the community to bring fun. Miyan (Muslim) community generally was related to agriculture and business. Their tales have fun evoked from their quality of sticking to their belief. They don't think for the result. In an otha, he doesn't listen to his wife and throw away the food. In another tale, he gifts everything to Nayak, the person enacting the role. He thinks that he must be referring to his secret. The community doesn't think before they speak. They try to keep their hand up. This matter creates fun through lesson from these tales. The affinity of the community with other castes is shown in the short tales.

The old persons are also in the short tales. Amrut Patel collects two short-tales on an old man and one tale on old woman. In villages, old persons are considered for good reasoning ability and maturity. They decide some practical issues. A few of them have irritating nature. The short-tales represent such old people. The younger generation enjoys short tales related to old people. They have experiences of life. They lack soundness of mind.

Further, Amrut Patel presents some short tales on old men and old women together. So long as they live they try to dominate the family. In such tales, the mother- in- law and father- in- law have dominating status over their daughter- in- law. Without their permission the daughters- in- law can't even take food. There are tales of exploitation of such daughters- in- law in the hands of such old people. The tales also present forgetful nature of old people. Tales bring fun from them.

The characters of the mother -in -law and the daughter- in- law are part of such tales. They are known for quarrels and love. The mother -in -law always tries to overpower the daughter- in- law. The daughter- in- law can't take any decision herself. Amrut Patel illustrates this in a tale of a saint. He demanded flour and the daughter- in- law replied that nobody was free. The mother –in- law heard that and called the saint back and repeated the same. The saint was embarrassed. The mother –in- law replied that she had the power to say the matter, her daughter- in-

law couldn't. Sometimes to come out of such status, the daughters- in- law play mischief and it becomes part of such tales. Amrut Patel collects tales on men and women relationship. He brings out lessons of infidelity, selfishness of women in such tales.

The tales of wisdom are interesting and preaching. Generally 'Vaniya' community is considered having sharp intellect and wisdom. The tales present wisdom of them in several issues. Not only the males but also the females of this community have wisdom. They understand the situation and make decision. Even some tales are related to kings and the ministers who solve the different puzzles. The tales related to panch (Meeting of elite people of the community) are presented. They had intellect to solve any issue. The messages of the intellectual issues are valuable for learning to live life. Such tales guide the folks.

The tales related to birds and animals are like the fables with morals in them. Amrut Patel collects the tales usually told in the area. The birds like crows. Cranes, doves, sparrows are referred to in the tales. Each bird species has special quality that is laughed at in tales. The striking element of the short tales about animals is the allegorical quality. They behave in human qualities. They present a moral at the end. The animals are rabbits, fox, monkey, donkey, dogs, are presented in such tales to bring messages and fun out of their incidents. The rhythmical prose and verse lines in the mouth of such animals create extra effect.



The folk tales regarding to the younger and elder sister- in- law have salty content. The relation of both of them have element of jealousy. The elder sister- in- law always tries to dominate her status. The younger sister- in- law has to respect her. Sometimes, they unite to set an example for the mother -in -law. Amrut Patel collects the tale of them with a lesson of goodnessss and generosity. The younger sister- in- law achieves reward for her generosity even in poor time. Other tales are based on problem solving nature of the wise people of village.

In the final section of short tales Amrut Patel collects miscellaneous tales. The tales are on fictional element especially narrated to poke fun. In the absence of son, the boiled nut of gram solves the problem of a family. The element of teaching a lesson to thieves is narrated. The tales of miracles in which the god of Serpent (Nagdevta) helps people are told. The old woman teaches lesson when ego enters the mind of villagers. In fact, the short tales collected in the book are precious pieces of vanishing heresy. Amrut Patel appears to be a true bard preserving the tradition of narrating short tales (Otha).

## **CHAPTER-VI**

### **CONCLUSION**

Folk literature has been untouchable area of the researchers and scholars. Only a few have attempted to preserve the vanishing forms of folk literature. In all states of India, only a few persons have edited and researches genuinely in this field. In Gujarat, Zaverchand Meghani is prominent to be mentioned for his contribution. It is true that there are many carriers of the oral tradition of folk literature but a few have got them printed. In Saurashtra 'lok-dayara' are one step to preserve the oral tradition. In North Gujarat, 'Bhavai' has some aspects of preserving culture and surviving folk literature. A few years ago, some communities like Turi and Nayak performed historical and social subjects. Now-a-days, the electronics devices have brought death-knell to them. Amrut Patel has done field work by knocking door to door, preparing the instruments to revive the vanishing folk forms.

Amrut Patel's study at Gujarat Vidyapith for M.Phil. Degree motivated him by the inspiration of Prof. Kanubhai Jani to the field of folk literature. He has been active in receiving the spirit of North Gujarat, still his area of interest remains to be in the same field and Archaeology .

In the field of folk lyrics, he has collected many such songs dividing them into classes and sub-classes. Though he has collected and edited the folk lyrics presented by the informants, he has been curious enough in classification.

It's true that he narrates North Gujarat. Amrut Patel has referred to the western literature while editing the folk literature of North Gujarat. He finds interest in the ballads of Bishop Percy. Even the Fables and Eclogues are also mentioned. It depicts that he has gone through various trends of folk literature in other literatures.

North Gujarat region has its own traditions and history. Apart from all these it covers wide area of Gujarat. Under the kingship of Sayajirao Gaikwad, the area developed with literacy. In the present time, Archaeological survey points out glories of ancient time. The places like Modhera, Vadnagar, Umata and Taranga are evidences of glorious history. The relics of ancient history are dug out. There are relics of Buddhism and Jainism represented by idols of Lord Buddha and idols of Jainism. There is possibility of glorious cities buried under the soils of North Gujarat. North Gujarat comprises of districts Mehsana, Patan, Banaskantha, Sabarkantha and Aravalli.

Amrut Patel's field work is limited to Mehsana and Patan districts. He studies these areas where Patidar community is prominent. He also belongs to the same community. Along with that community, Amrut Patel collects the songs of Rabari, Raval, Harijan, Brahman, Vanik communities residing at the surrounding

area. The most striking factor of his collection is his personal visit to the informants and recording of the original sounds of the informants. He has truly a considerable duty to the society.

The introductory part of the projects studies Amrut Patel's life and works of folk literature and North Gujarat. Regarding to his life the notable aspect is his achievement from a primary teacher to the principal of college. He is truly a self made man. Having born in a poor family, he has struggled a lot to learn and earn. He has been serving Arts College, Palasar. He has been a good researcher and scholar in the field of folk literature. He has good sense of archaeology. As a part of his interest, he established a museum at Arts and Commerce College, Kheralu. He has been expert scholar, speaker, participant in many state, national level seminars. His major works are : Saraswatine Kanthe, "Champani Kaliyonma Kasturi", "Mendi Lal Gulal", "Kanku Re Vayun", "Lokgit : Ek Adhyayan", "Mun to Dhole Ramun", "Zamrakh Divdo", "Apno Upexit Varso", "Apna Otha". These are the works related to his contribution to folk literature. Along with these works, he has written a few books like:

- Uttar Gujaratni Lokkathao-Swadhyay ane Sarvekshan
- Lokkathashastra ane Sampadan
- Saurashtrana Kadva Patidaronu Madre Vatan Umapur Unjha
- Vedkalthi Ma Umiyani Puja ane Prachinnagar Umapur
- Rajmata Maharani Minaldevi

■ Adyashakti Jagatjanani Ma Umiya

The significant matter of his works remains in being their place as the part of syllabi in various universities.

In his collection of folk lyrics, he has edited four important books : “Mendi Lal Gulal”, “Kanku Re Vayun”, “Zamrakh Divdo”, “Apno Upexit Varso”. These four books comprise many folk lyrics. Amrut Patel collects 170 folk lyrics of various classes in his “Mendi Lal Gulal”. He enlists 57 informants and twenty one visits paid by him for this work. He introduces the folk lyrics dividing them into eight sub-titles. He edits folk lyrics related to Lord Krishna and other gods, on intoxicating elements, on seasons, on play and actions, on lulling the child, on Navaratri festival, on worshipping goddesses and comprising bhajans (religious moral songs).

In “Kanku Re Vayun”, Amrut Patel collects folk lyrics with difference. He moves to family and presents familial pictures. The nine parts of lyrics with familial pictures comprise of 97 folk lyrics. They present the woman at the centre and reflect her surroundings. The significant element of these lyrics is that the content may be helpful to the researchers not only of literature but also of sociology. In the society, mockery takes place in many aspects. In familial relations also have events of mockery among them. Amrut Patel edits such folk lyrics of mockery under the titles- Mockery songs of the brother- in -law and sister- in- law (Diyar-bhojai), songs on abusing the father- in- law, songs on

exaggeration, fatana (Marriage songs with abuses). These are the parts of domestic life. They reflect family love through taunts and mockery on special occasions. The puzzle songs present the nature of the society. On certain occasions the girls sing such puzzle songs with or without actions. They present intellectual aspect of the society. Amrut Patel enlists 52 informants and provides a list of dialectical words with modern rendering.

“Apno Upexit Varso” appears as a result of sigh of Amrut Patel who blames the modern civilization for which man has gone remote from originality and Nature. The modern culture lacks frank, natural life style. Amrut Patel notes that the puzzles play songs, marriage songs, elegies (Marashiya), saloka were the elements of learning about life. They worked as cathartic. They unite one another emotionally and with familial aspects. It taught them to think for others. Amrut Patel sighs that Fatana (Marriage songs with abuses), Puzzle song, Marashiya (elegies), Saloka have been vanishing. He has rendered a valuable service by preserving them in Apno Upexit Varaso. All of them are rare and missing from main stream of society. The songs present allusions of history, sociology and geography.

“Zamrakh Divdo” spares full space for the songs sung especially on various occasions of wedding. Amrut Patel edits the vanishing wedding songs sung occasionally. It presents us a guide of wedding rituals. The North Gujarat’s tradition of wedding has many occasions and rituals. The folks sing particular

song on particular occasion. The book has collection of 150 songs. He edits songs of all major communities, but prominently the songs sung in Patidar community of North Gujarat and especially surrounding his village Maktupur. The original wedding songs have been replaced by filmy songs and musical instruments. It restricts direct involvement of folks. It's surprising that he has listened to the women of Patidar, Rabari communities and committedly recorded or taken down from informants. It's also one of collections of vanishing forms of folk literature.

Ballad is rooted in western literature as the songs sung by the bards. In every culture, it's tradition to seek pleasure from enterainment. The bards sang to please common people. Patrons appointed some artists to sing their glories. These songs came out spontaneously and reached from place to place orally. Ballads become famous because of a story in song and rhythmical tone of narration.

Amrut Patel edits a few ballads in Mun to Dhole Ramun. He declares that he has used reasonability to classify ballads (Rasada) of the area. Through field-work, visiting and questionnaire he has collected the ballads and rendered them for modern readers. He presents a glimpse of his field-work Maktupur (his native) from all aspects sociologically, historically and culturally geographically. Presenting the glimpse of his field-work he introudues life style, routine, status of women of the area.

Amrut Patel doesn't miss to mention lokakhyān (Folk narratives) sung in North Gujarat. Generally, folk narratives were narrated by a person or persons with very ordinary instrument of music and that also made the narration of the story rhythmic and euphonious. Lokakhyān (Folk narratives) were generally with the famous stories from myths but presented by somebody. The adventurous, romantic, miraculous incidents are famous topics for such folk narratives. The Ramayana and The Mahabharata are epics of Hindu culture and the incidents of their characters are narrated. Amrut Patel edits eight folk narratives with versions.

In the section of ballads he classifies seven types of ballads. In the mythical ballads, he edits nineteen ballads mainly related to the incidents of The Ramayana, The Mahabharata and of Lord Shiva's life. Even some mythical kings Like Harishchandra also become part of the mythical ballads. In the section of legendary ballads, Siddharaj Jaysinh's legendary affairs with Jasma Odan are sung.

North Gujarat's Vadnagar, Patan, Siddhpur are historically famous with some famous incidents. The legendary ballads refer to Muslim military leader's kidnapping of some Hindu women; it reveals social condition at the time of Muslim invasions. Though it's historical, the presentation differs to be legendary. The historical ballads mention Fula (a beautiful woman) who was kidnapped by Muslim, the Britishers set canons at Pilvai, Mirkhan and Siddharaj Jaysinh and everything belongs to North Gujarat. The superstitious, imaginary,



erotic and social ballads are well classified, according to their contents and subjects. The reference of the husband's being abroad to earn repeatedly occurs in social ballads and imaginary ballads. The pains and pangs of separation of the bride cover major part of the folk songs of North Gujarat. His contribution in editing ballads remains very notable as he has received them from 42 informants and dialectical words are rendered in modern sense. Amrut Patel paid visits to libraries, scholars, universities to justify his work. *Mun to Dhole Ramun* stands as a precious outcome of North Gujarat's folk literature.

Amrut Patel's contribution to theoretical aspects of folk literature remains in his works- "*Champani Kaliyonma Kasturi*" and "*Lokgit: EK Adhyayan*". "*Champani Kaliyonma Kasturi*" is a brilliant reference book for the Gujarati students to enter the field of folk literature. Within nine sections, Amrut Patel discusses every element of folk literature. Commencing the discussion with folk lore, Amrut Patel mentions its origin and history, its oral traditions and its role as a spirit of people. He considers folk literature as a part of folk-lore. Literature is the next step of folk literature and folk songs flow from mouth to mouth and Amrut Patel notes that it's a collective effort. The bards sang the folk- songs to earn their livelihood. The essentials of folk songs are discussed as refrains, musicality, recurrent passages and incremental repetitions.

Amrut Patel deeply mentions various types of folk songs. Generally, the folk songs reflect all activities, rituals, customs, traditions, life style, festivals of

people. The folk songs of North Gujarat comprise of Bhajans, Humorous songs, Elegies, Historical songs and others sung both by males and females. He mentions Khodidas Parmar's detailed list of types of folk songs. The book provides study material to the students of folk literature.

“Lokgit: Ek Adhyayan” (A Study) studies the role of folk songs of North Gujarat. He emphasizes two aspects -Nature and human nature as essential elements of folk song. Even they are the elements of literature in general too. Amrut Patel mentions variety of life- style, dialects, rituals, traditions, geography, dressings etc. among the various areas of North Gujarat. He states that North Gujarat has been significant source of the communities of Gujarat and they visit North Gujarat to worship their traditional gods and goddesses. He rightly mentions that North Gujarat is the maternal place of folk culture of whole Gujarat.

He refers to climate of North Gujarat in the section ‘Reflection of Nature in Folk Songs’. It is believed that the rainy clouds get together from north and south directions and it appears in folk songs many times and in many versions :

ઓતર ગાજયો ને દખ્ખણ વરસિયો રે,

રાણપર ભરિયાં તળાવ રે મેવાડા !<sup>1</sup>

(The northern clouds thunder and the southern rain that fill up ponds)

The trees like Bunyan, Berries, Babool, Neem, Jamun, Mango, Khijado, Kevado, Champo are mentioned in the songs of North Gujarat. The occupation of

the country folks is agriculture. The songs related the crops, trees, various months for crops, life-style, dressings and ornaments of farmers.

The folk songs mainly reflect the monsoon. It's the source of life of the villagers. Rain decides fruitful year. It brings enthusiasm both in human beings and natural elements. The clouds passing here and there bring vibration in the Nature. The peacocks sing and dance, even the bride waits for the first rain of the season. The meeting of the sky and the earth changes the colour of people's and the earth's face. The women going to fill up pots of water, the scenes of the banks of the ponds reflect romantic scenes of the country sides. The bond between human nature and Nature is unique and each expects beauty in itself. The folk songs present picture of remote time when the tradition of wells and ponds for water and the farmers took their meal at the farms, cattle going to the forests, returning at the sunset, farmers returning at the sunset with bullocks added beauty of country life. Such a North Gujarat becomes part of folk songs.

The discussion of human nature is confirmed in the section of the book where Amrut Patel classifies social life in folk songs. He edits and classifies the folk songs according to different relationships. Amrut Patel considers that grand-parents are the most prominent figures in the family. The songs related to them reflect their significance that they decide every matter of the family. Father has little to do with familial issues. Generally, united familyhood was the system of society in North Gujarat. Grand-parents, parents, uncles, aunties, cousins all lived

together. The grand-parents are kind and loving by nature. The grand- daughter reminds the grand- father in the time of sorrows and the grand- father replies:

દીકરી હો ઈમનાં કૂવામાં ના પડજો હો સઈ

અફીણ ના ખાજો હો સઈ

અજવાળી આઠમના વીરો આંણે આવશી હો સઈ <sup>2</sup>

(Your brother will come to bring you back, don't take any torturing step!)

Amrut Patel collects a few songs on parents. Father -Mother have no time to look after their children. They have to earn and work for the family. Father is little sung, mother takes place in a few songs where mother is next to the grand-father to help the daughter. Mother- daughter relationship is very deep. Brother-sister relationship is also sung in some folk songs.

Brother looks after sister even after her marriage and he mediates in certain issues of his sister. Brother is sung sacrificing for happiness of sister. Other relations of the family reflect society of North Gujarat. Brother- in- law and sister- in- law (Diyar-bhojai) relationship, sister -in- law's (Nanand) power and the bride's delicacy are reflected in the folk songs. The mother- in-law, father- in -law are sung bitterly and mildly simultaneously,

Superstitions are woven in the culture. At the every walk of life, the folks consider omens. They have their own criteria and signs of omens. They think them good and bad omen. Before starting any good deed, they wait for good time

and omen. It's sung in the folk songs, people afraid of the curses. They believe in miracles and worshipped saints. They sang:

સવારે ઉઠીનં સાસુ વાસંદા વાળ્યાં

સાધુ જમ્યા ત્યાં સોનાના ઢગલા

સાધુ હેડયા ત્યાં કંકુના પગલાં

ઉઠો ઈમના દીકરા પોઢેરા જાગો

આપણી વહુવારુ ન ઘેર તેડી લાવો <sup>3</sup>

(In the morning while sweeping, the mother- in-law saw step of kanku and heaps of gold where the saints took food.)

Finally, Amrut Patel mentions satirical wedding songs (Fatana) as the form of humour and mockery. The relations are mocked at by using pun, abuses in the words. The intent behind such songs is to laugh at the opposite party. These songs make even the egoists laugh at that time. The songs with abuses and mockery reduce seriousness of the occasion. Above all, folk songs were the morror of the society and only tool of entertainment. Amrut Patel seems extremely disappointed to find these songs vanishing under the influence of modernity.

“Apna Otha” (Edited shortened folk tales of North Gujarat) is a unique collection of folk tales. These tales are narrated in a style of story telling. The distinct feature of ‘Otha’ is its rhythmical moral end. The quality of saying something in isolation or secretly is called ‘Otha’ in its meaning. Another striking

quality of 'Otha' is its precision with rhythmical phrases and that becomes the cause of setting in mind. Hardly the listener has to attempt to recall these tales. The rhythmical phrases and idioms add interest to both the narrator and the listener. Amrut Patel has edited not only the short-tales of general interest but also the tales related to various communities and about various communities. Amrut Patel finds them useful to study peculiarities, life styles, traditional occupations of various communities of North Gujarat.

In the collection of shortened tales, Amrut Patel presents four tales pertaining to the origin of castes like Nagar, Prajapati, Vaghela and Limbachiya. Nobody can claim the authenticity of the content but they are enough for taunting particular caste. It seems that people might have evolved them keeping in view the castes and their relations to similar objects.

In North Gujarat the major communities are Vanik (Vaniya), Brahman, Patel (Hindu), Rabari, Thakor, Harijan, Nayee (Limbachiya), Rajput, Mochi Darji, Kumbhar, Muslim. They live peacefully with co-operation of one another. There took place the clashes among a few castes. It became the cause of revenge. The tales might have evolved to insult or to taunt the opposite caste or community. These tales also represent peculiarities of the communities mentioned in the tales. For example, Vaniya is the community known for cleverness, sharp intellect and prosperity. They are mainly associated with business and no caste can perform growth like them. Tales related to them represent these qualities.

The other tales represent the castes like Brahman, Patel and Rabari etc. They represent their qualities in them. The tales related to old people, man-woman, daughter-in-law-mother-in-law, intellect, birds, animals and miscellaneous topics. They might be readymade tools of entertainment for the society. The short tales might be narrated when men and women got together in leisure moments. To poke fun in the company of friends and kill leisure, such tales might please them. The sheer intent might be pleasure and innocent taunting. Broad mentality of people is marked in these tales. In absence of transportation, such tales might be the medium of entertainment as Chaucer's tales were planned to pass the route to Canterbury. With passing time and invention of the printing press, oral tradition has been abandoned.

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2. Ibid,p.33
3. Ibid,p.99



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- Mahatvana Loksahityavid Amrut Patel: Ek Zalak: Dr.Premji Patel
- Loksanshodhak Dr.Amrut Patel: Radheshyam Sharma
- Uttar Gujaratna Meghani: Dr.Amrut Patel: Pranjali Patel
- Bhatigal Loksanskritine Prakashma Lavanar
- Shashtriya Sanshodhak Amrut Patel: Dr.Rajesh Makwana
- Songs collected in Heat and Dust: Pramod Panwar
- Heritage call (Gujarat Diary, The Times of India, Jan.18,1999)

\* **Folk-songs: “Champani Kaliyonma Kasturi”**

- “Champani Kaliyonma Kasturi”: Lokgit Swarup ane Prakarnu Abhyaspurna  
Prakashan – Dr. Jayant Joshi
- Lokgitno Ek Shastriya Abhyas – Shirish Panchal
- Sadakal Suvas Felavato Granth:  
“Champani Kaliyonma Kasturi”: Dr. Umashankar
- Ek Mahatvanu Pustak- “Champani Kaliyonma Kasturi”: Prof. Navnin Shah
- “Champani Kaliyonma Kasturi”: Jeram Rathod

→Chamani Kaliyonma Kasturi Suruchipurna Abhyas: Dr. Vimlesh Khamar

**“Kanku Re Vayun”:**

→ Uttar Gujaratna Lokrmigitonu Dastaveji Sampadan “Kanku Re Vayun”: Dr. Jayanand Joshi

→ Loksanskritine Prakashma Lavtu Shastriya Sampadan: Prin.Rajendra Dave

→Loksahitya Kshetre Kankunu Vavetar Karti Sanshodhan: Dr. Manjula Kher

→Shubh Gaurav: “Kanku Re Vayun” – Shankerbhai Tadv

→”Kanku Re Vayun”- Amrut Patelni Avegata: Prof. Nandu Pandya

→Talpadi Sampadani Zankhi “Kanku Re Vayun”: Jeram Rathod

**\* Mendi Lal Gulal:-**

→ Lokgitonu Ek Shastriya Sampadan: Shirish Panchal

→ Shahtriya Paddhatie Taiyar Thayelu Dastaveji Sampadan : “Mendi Lal Gulal”  
Prof. Gita Chaudhari

**\* Mun To Dhole Ramun:-**

→Gujaratnu Pratham Kathagitonu Sampadan: Mun To Dhloe Ramun: Dr. Rajesh Makwana

→ Mun To Dhole Ramun! (Lokakhyani & Rasada) : Prof. Gita Chaudhari

→ Ek Abhutpurva Sanshodhan Granth: Mun To Dhole Ramun – Dr. Rajesh Makwana

→Uttar Gujaratna Kathagitona Motif: Mun To Dhole Ramun na Sandarbhe: Dr. Pinakini Pandya

→Adbhut Sanshodhan Granth: Mun To Dhole Ramun – Dr. Mayankbhai Joshi

**\* Lokgit: Ek Adhyayan**

→Uttar Gujratna Lokgitoma Samajjivan – Dr. Jayant Joshi

→Uttar Gujaratna Lokgitoma Prakruti: Dr. Jayanand Joshi

Nichodrup Abhyas Granth: Lokgit: Ek Adhyayan – Dr. Yashodhar Raval

**\* “Apno Upexit Varso”:**

→ “Apno Upexit Varso”nu Nisbatpurvaknu Jatan – Daxa Bhavsar

→Upexit Varso – Dr. Manjula Sagathiya

→Fatana, Marashiya, Saloka ane Koshgitono Abhyasgranth – Dr Prakash Pandya

**\* Lok Katha (Folk tales)**

→ Dr. Amrut Patel Krut “Saraswatine Kanthe”

Paliyama Pran Purvano Prayas – Ganpat Sodha Parmar

→ Prachand Purusharth ane Tejasvi

Abhyasnishtanu Pratik: Saraswatine Kanthe: Dr. Pranjali Patel

→ Kanth Paramparama Vaheti Paliya Kathao:

Saraswatine Kanthe: Dr. Rajesh Makwana

→Uttar Gujaratni Lokkatho “Saraswatine Kanthe” Motif – Dr. Harshad Shah

**\* Apna Otha:**

→Mahamuli Sanskrutik Mudinu Pratham pustak: Dr. Vinod Patel

→Apna Otha : Maukhik Paramparano Sanskrutik Dastavej : Dr. Pranjali Patel

→ Sachi Suz Samajana Darshan Karavatu Pustak Lokkathashastra ane Sampadan-

Dr. Shivram Shrimali

→ **Research –Vedkalthi Ma Umiyani Puja**

→Umiya Puja ane Unjha – Dr. Jayanand Joshi

→Gyati Itihasne Prathan Vakhat Ujagar Kartu Aitihasek Pustak- Manilal I Patel

→Samajik ane Sanskrutik Virasatna Jatan Samo Granth: Vedkalthi Ma Umiyani Puja – Dr. Manilal Prajapati

→ Samajik ane Sanskrutik Itihasnu Pustak Saurashtrana Kadva Patidarnu Madre Vatan Umapur: Dr. Manilal Prajapati

→ Bhavishyani Navi Pedhi Mate Preranarup Pustak: Manilal I Patel ‘Mammi’

**\* Rajmata Maharani Minaldevi**

→ Gujaratma Bhanavvama Avata Itihasne Padkartu Sanshodhan – Devendra Patel

→Minaldevi, Kul Vishe Be Mat, Mahanata vishe Ekmat: Vikas Upadhyay

→Itihasni Manyato Todi Nava Pramano Raju Kartu Pustak: Patidar Kul Raj Ratna Rajmata Maharani Minaldevi: Dr. Jaykumar Shukla

→Patidar Kul Rajratna Maharani Minaldevi – Dr. Yashodhar Raval

→Vicharniya Abhigam Dharavatu Sanshodhan- Prof. Hariprasad Shastri

→Svikarvu Pade Tevu Majbut Sanshodhan Karya – Dr. K.C.Barot

→Asvikar Kari Sakay Nahi Tevu Sanshodhan –Dr. Ishvarlal Oza

→Sachchaine Ujagar Kartu Jahemat Sabhar Pustak – Manibhai I Patel ‘Mammi’

→Pustak Lokarpan Aheval: Dr. Vinod Patel